

psa JOURNAL



Corriganville

Fred Heimerl

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The President Reports . . .

The 1953 Convention ended several weeks ago, as this is written, but the same glow of happy satisfaction continues and grows even stronger as the letters come in telling how much PSAers enjoyed the big show and gained from it. Mel Phegley and his energetic and enthusiastic committees did a wonderful job for PSA and everyone in the Society.

Equally gratifying is the response to the Every-Member-Get-A-Member-But-the-Right Member suggestion. Many letters contain the application blank of the new PSAer and add the declaration of the old member of his new understanding of what sponsorship means and how he intends to carry through until the photographer he has sponsored knows as much about PSA as he does.

With that feeling, there is no reason why we should not set our sights at a doubled membership almost immediately—and such a total figure would make it possible for us to increase the thickness of the Journal as well as offer far more in all types of members' service opportunities. Many PSAers will bring in their new member and more than one: others do not care that much.

But let's not over-sell what PSA means. Joining our Society does not mean the end of all photographic difficulties. If it did, there could be little satisfaction in photography. But it does mean getting into an organization of grand people who share our common interest in everything pertaining to cameras and who delight in making their special skills and aptitudes available to all other photographers.

It means becoming part of the largest and most active photographic organization that offers more opportunities for learning the techniques of photography and of knowing intimately the fine men and women who make up the PSA membership. Joining PSA gives immediate access to a great area of new enjoyment and satisfaction both technically and personally—provided both you and the new member you have sponsored make use of PSA's services and have a hand in making them available to more photographers.

"Selling" PSA membership is not a selling job. It is simply extending a cordial invitation to a friend to join with you in getting more real value from photography.

As we grow, there will be the need for more and more workers in many fields. The print and slide exchanges, the various sets of circulating material for individuals or groups, the exhibition pictures and movies, and all the rest of the informational and inspiring services for which PSA is so well known will all have to be increased greatly in both quantity and in the scope of their circulation. That calls for far more working PSAers not only in gathering and preparing the material and in handling its proper distribution but also in the general work of the organization on the Divisional and National levels alike.

The PSAers who gain most from their membership are the ones who do most in PSA in either using or providing PSA services. If you want to get more by doing some special job, let me know.

—NORRIS HARKNESS.

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NEW PRODUCTS REVIEW

By JACOB DESCHIN, FPSA

Eastman Kodak leads the camera news this month with announcements of new cameras in several categories, some placed on the market during the past few weeks, and three which are being announced at the Western Trade Show in early October.

Of the latter three, one is in the "under \$85" class, the new Brownie Holiday, using 127 b&w or Kodacolor film, designed to be satisfactory for color under bright light conditions. It has been engineered for outdoor picture taking only, with no provision for flash or time exposures. Price is \$4.25.

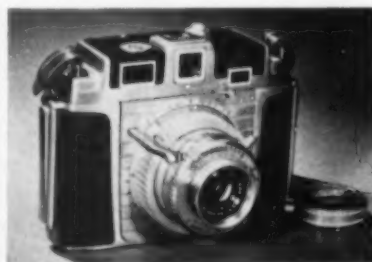


The Kodak Bantam RF Camera is featured in this Town and Country camera outfit.

Second of the group is the new Kodak Bantam RF which is fitted with a 50mm Ektanon f:3.9 lens, coupled rangefinder, shutter speeds from 1/25 to 1/300, plus B. Shutter is synchronized for Class F bulbs at all speeds, Class M at 1/25. The lens is mounted on ball bearings for precision focusing. The camera is now available only in the Kodak Town and Country outfit which includes the Bantam RF, field case and Kodak Standard Flashholder, the kit priced at \$78.50.

Outstanding among the new cameras is the Kodak Chevron. This 2¼" square camera has been designed with many new features. It has the Ektar 78mm f:3.5 lens in Synchro-Rapid 800 shutter with shutter speeds from 1 second to 1/800. Synchronized for Class F.M. and electronic flash.

The range finder is of the split-field type with spring-loaded V-bearings, which coupled with the precision ball bearing lens mount brings unusual focusing accuracy. The viewfinder has complete parallax cor-



Kodak Chevron, 2¼x2¼, 78mm Ektar f:3.5 in Synchro-Rapid 800 shutter.

rection over the whole focusing range. The viewfinder also has a built-in mask for using 828 film through the addition of an adapter kit.

Film advance is lever operated, 620 film is used, either b&w or color. The body of the camera is composed of pressure castings for strength and light weight. The price is \$215.00.

The other cameras announced by Kodak include inexpensive flash camera outfits, a new low-priced movie camera and an 8x10 view outfit for professionals.

The first are three redesigned units. The Brownie Hawkeye package includes the flash model of this camera; Kodalite Flashholder with Flashguard and batteries; eight No. 5 or No. 25 flash lamps; and two rolls of Kodak Verichrome film. The price is \$13.95. The Kodak Duaflex outfit, which contains the Duaflex II reflex-type camera with Kodet lens; Duaflex Flashholder with Flashguard and batteries; eight SM or SF flash lamps; two rolls of Kodak Verichrome film, costs \$21.95. The \$32.45 Kodak Duaflex De Luxe Flash Outfit includes the camera with the Kodar f/8 lens and all the accessories in the \$21.95 outfit. Each outfit includes an instruction booklet.

The movie camera is a new model of the popular Brownie with the new fast f/1.9 Kodak Cine Ektanon, which costs \$49.50, a new low price in movie camera, with this fast lens, which extends moviemaking to night and indoor photography. Like the standard f/2.7 lens on the first Brownie Movie Camera, which incidentally will continue to be on the market, is prefocused. An adjustable lens diaphragm dial offers an aperture range of f/1.9 to f/16. With the exception of the new lens, the new Brownie is the same as the first model.

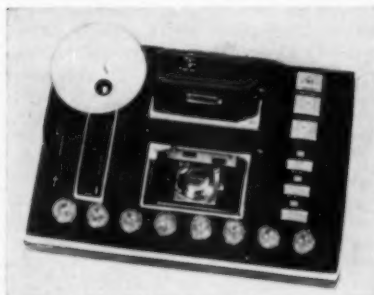
The 8x10 view camera is made of metal, mostly of aluminum. Among the camera's many adjustments are a reversible back; 30-degree vertical tilting adjustments in back and front; 20-degree front horizontal swing; 12-degree back horizontal swing; rising and falling front adjustments up to a 4-inch rise or a 2¼-inch fall. The bellows extension is 28 inches, minimum 2 inches. The metal interchangeable lens boards have an integral light lock. The ground glass is etched to indicate 4x5 and 5x7 picture sizes and has clear diagonal corner lines to check cutoff. The camera is \$310; a reducing back to permit use of 5x7 film is \$52.50; a carrying case is \$25.

Inexpensive flash camera outfits are also announced by Ansco. The five units placed on the market vary in price from \$9.75 to \$197.34. Designed for the Christmas trade, the outfits are now available. Each outfit contains a camera, a flash unit, film and flash lamps. The \$9.75 Ansco-Shur-Flash Outfit No. 4 contains the new model of this fixed-focus camera, which takes eight 2¼x3¼-inch pictures on a 120 roll. The 620 Ansco Ready-flash Camera Outfit No. 4 costs \$13.95. The 616 Ansco Flash Clipper Camera Outfit No. 4 sells for \$24.95. Folding Ansco Speedex or Viking 120 cameras, are



Anso 2A Home Developing Outfit in carrying case.

priced from \$57.72, which is the cost of the outfit with the Anso f/6.3 Viking. Anso miniature camera outfits, which include either the Anso Karomat or Regent, both 35mm cameras, vary in price depending on the camera. The outfit with the Karomat costs \$197.34.



Anso Miniature camera outfit.

That 70mm Combat Camera developed for the armed forces will soon become available for civilian use in a black-finished model, Graflex, who built it, announces. The tentative trade name is Graphic 70, because it uses 70 mm double perforated film. The price of the camera will be \$1,200, and the outfit will include a 4-inch f/2.8 Ektar lens, loaded 50-exposure cassettes for black-and-white or color, a B-C flash synchronizer with a reflector adjustable for medium screw and bayonet flash lamps, and an aluminum carrying case to take the camera, accessories, lamps and film.

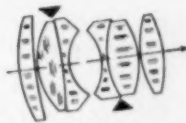
The 7½-pound camera takes pictures 2¼x2¾ inches, a negative format which when enlarged four times produces an 8x10-inch print without cropping. In addition to conventional 35mm miniature camera details such as focal plane shutter with speeds to 1/1500th second, built-in depth-of-field scale, built-in flash synchronization for all types of flash lamps, and focusing ring on lens, the camera has a number of unique features. A built-in motor, which when wound up by means of a folding crank at the bottom of the camera, permits the operator to take up to ten shots before rewinding. The release trips the shutter, winds the film and recocks the shutter; two shots can be made every second. The number of each exposure is automatically registered on the edge of the film.

There will be two accessory f/4 Ektar lenses, with focal lengths of 2½ and 8 inches, both newly designed for the Graphic

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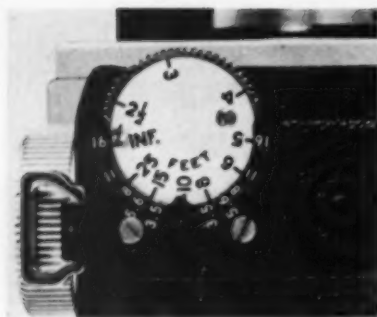


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New depth of field scale on Stereo Realist camera. New models also feature double-exposure prevention and a new table in the lens cover. Older cameras may be converted to the new features.

70. A combination rangefinder and viewfinder automatically compensates for difference in image size and in field size at various distances, with automatic parallax correction. There is also an open frame finder showing fields for the three lenses. A visual indicator shows that film is running through the camera and a red flag in the optical finder comes into view to warn the operator that the next shot will be the last on the roll.

The camera has a hand grip at the side, slates for recording exposure data, and its die-cast construction consists of three separate units to facilitate repairs. Extra cassettes will be available for bulk loading of the standard 70mm film. A cut-off is provided when it is desired to process fewer than the full 50-exposure load. Filters will fit all three lenses. Film registration is held to close tolerances.

Director Products Co., 570 Fifth Ave., New York City, announce a new model of the Italian 35mm miniature, the Rectaflex, which will now be regularly equipped with a combination pre-set diaphragm and lens hood. The selected aperture is pre-set on the lens scale; just before the exposure the hood is given a quick twist to close the lens down to the pre-selected aperture. The hood also is a filter holder. The device may be installed on older Rectaflex models for \$8.95.

Electronic Flash

The trend to lighter and still lighter electronic flash units was promoted recently by the addition of two new outfits to the rapidly growing list. One is the 30-ounce pack introduced by Speedlight Center, 128 West 32nd Street, New York City. The other is the Ultrablitz Amateur III, whose power pack consists of three standard D flashlight cells; it is imported from Blaupunkt Elektronik of Germany by Interstate Photo Supply Corp., 28 West 22nd Street, New York City.

The Speedlight Center unit packs 480 volts and can be carried suspended from a waist belt. It is designed for use with the company's Mighty Midget Speedlight or Swiftly Speedlight. The dry pack costs \$24.95, which includes a six-foot cord. Made by the National Carbon Corp., the new pack compares favorably with Speedlight's 4½-pound dry battery, which delivers 450 volts; however, the latter has a 3,000-flash capacity as against the new pack's 1,000-flash limit. The smallness of the pack

suggests its use with miniature cameras, but its compactness and light weight should make it attractive for press photographers as well. The pack is made of Boltaron, one of the new tough plastics.

The Ultrablitz, which costs \$59.95, has guide numbers, according to the importer, of 110 for fast film, 80 for medium speed film, and 25 to 30 when using outdoor color film. Further details supplied by the importer state that the lifetime flash tube is rated for 25,000 flashes; the time lag between shots is five seconds or less; the flashlight cells assure a minimum of 200 to 300 flashes before replacement; the flash duration is 1/750th of a second, and the weight is three pounds.

Both companies will send descriptive literature on request.

Two Ascor electronic flash units, products of American Speedlight Corp., are now being handled through Peerless Camera Stores, 415 Lexington Ave., New York City. Both will operate from rechargeable batteries or AC outlets. The Ascor Midget 100-2, which has a built-in battery charger, is furnished with one control light unit and an outlet for a second light, is a 100-watt-second unit with guide numbers of 220 for panchromatic film, 35 to 40 for color. The weight is 6½ pounds, including battery, duration of the flash 1/1600th of a second, recharging time eight seconds. The price for the power supply, light unit, battery and cord is \$155.

The Ascor Midget 200-2, which was designed to provide a portable light with adequate output for color photography, has a color guide number of 75, for black-and-white 400, and recharges in eight seconds, or four seconds in reduced light. This 200-watt-second unit, which costs \$218.50 and includes the power supply, light unit, cord and battery, has a 1/1600th second flash duration. The weight is eleven pounds, including battery. The light unit is adjustable for direct or bounce lighting. The battery charger is built into the unit.

Projectors

LaBelle Industries has announced its new line of projectors which ranges from the new Automatic 75 Professional with remote control at \$154.95, down to the 22 with "Finger Flick" slide changer at \$69.00. The Model 75 has a 500-watt lamp, turbine cooling blower, and may be manually operated or the slides may be advanced by means of a



LaBelle 75 "Professional" automatic slide projector with remote control.

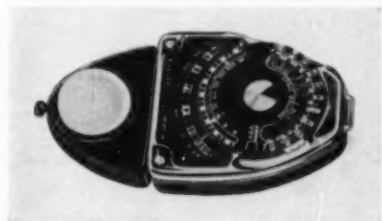
push button remote control device from anywhere in the same room. All LaBelle projectors feature magazine loading and delivery.

LaBelle has also announced the Pak Viewer, a magazine holding ten slides, with magnifier and diffusion screen, to sell at \$4.95.

Accessories

Two new Skan photoelectric exposure meters are offered by G-M Laboratories Inc., 4300 North Knox Ave., Chicago 41. The distributor is Service Photo Suppliers Inc., 32 West 20th Street, New York City. The \$17.50 Skan Quick Meter a simplified exposure device designed for the general public, introduces the new idea of changeable A.S.A. index slides for the eight most popular films. Readings are made directly in lens stops and shutter speeds on the face of the meter. A tipped-down light cell eliminates skylight. A computer on the back of the meter gives readings for other conditions than the normal. The improved model of the Skan Viewfinder meter has dual light scales adapted for both reflected and incident light readings. The twin light-value scales for normal and low readings are electrically controlled, resulting in identical angles of light acceptance. The 8-ounce meter is \$24.50 complete with incident light attachment and neck cord.

An improved model of the incident-light-type Norwood Director Exposure Meter, with "Color-Matic" control for direct exposure readings when shooting color film, is announced by Director Products Corp., 570 Fifth Ave., New York City. A perforated

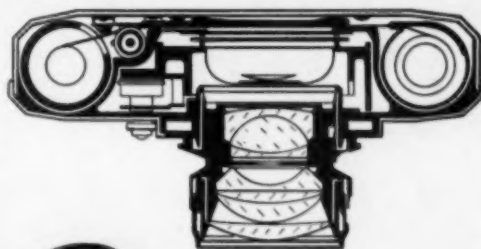


Norwood Director with Color-Matic dial.

metal tab is slipped into a slot in the meter and the camera shutter speed is set at 1/50th of a second. When the Photosphere of the meter is pointed at the subject from the camera position, the needle on the meter swings to indicate the required lens stop. The new model also has a redesigned dial face with larger figures and may be used for black-and-white, still or movies, as well as color photography. The price is \$32.95 with accessories. Present owners may have their meters converted at a cost of \$12.50.

A reflex housing for use with telephoto lenses for the Voigtlander Prominent 35mm miniature camera is announced by Willoughby's, 110 West 32nd Street, New York City, the importers. Only the front element of the lens need be purchased as the housing itself contains the rear element. The first lens offered for this housing is the 4-inch Telomar f/5.5 telephoto priced at \$61.25. The reflex housing costs \$159.50. Also available is a \$45 interchangeable focusing prism for inclined or eye-level viewing with the housing. The unit slides in places of the regular housing finder assembly.

"Filing Negatives and Transparencies", a 20-page booklet on the subject is available



BUILT TO A QUALITY STANDARD NOT A PRICE TAG

You'll pay somewhat more for a Contax—but you'll get much more in quality. Every part of this outstanding miniature is flawlessly engineered and finished to highest precision standards. It offers a choice of Zeiss Opton Lenses—gems of optical perfection—that gives it unlimited scope. And it embodies a combination of features found in no other camera of its type!

- Bayonet mounts for quick interchangeability and accurate seating of lenses.
- Single eyepiece for range- and view-finder.
- Long-base, swivel-type range-finder of prismatic design for greater accuracy and ruggedness.
- Provision for use of two cassettes, permitting employment of bulk or regular cartridge film. No rewinding after exposure.
- No external moving parts to interfere with positive operation.

See the Contax II-a and III-a—at leading dealers.

Write for Contax literature

Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y.

★ Contax ★

MADE IN THE U. S. ZONE OF WESTERN GERMANY

A new book THE CONTAX WAY, at photo dealers or from us \$3.75. By mail add 17¢ postage.



Graflex Prize-Winning Photos by:
Herbert Gehr, Ralph R. Viggers,
Robert Comport, Jack Frank,
Harry McGonigal, Keith Jones,
left to right.

YOUR IS

Look At All the Attachments
That Fit Your Graphic's
GRAFLOK BACK!*



FOR ECONOMY

—the 120 Roll Holder quickly attaches to the Graflok Back and converts any size Graphic to low cost roll film—black and white or color. Compact, light-weight with automatic film control and counter. Dark slide permits removal from camera. Two sizes: 2 1/4 x 2 1/4 or 2 1/4 x 3 1/4. **\$18.95 up.**



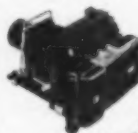
FOR PERFECT OVER-ALL PICTURE SHARPNESS

—the Riteway sheet film holder is far stronger than wood, less vulnerable than metal and *cannot* warp. Thin, light-weight, easy to use, it is a wonderful value at **\$4.15.** For 4 x 5 Graphic.



FOR RAPID-FIRE SHOOTING

—the Grafmatic takes lightning fast sequence shots. Only little thicker than ordinary film holders, it holds six sheets of monochrome or color film or both! Available in 2 1/4 x 3 1/4 or 4 x 5 sizes. (**\$14.85 up.**) And see the famous daylight-loading Film Pack Adapters, too! (from **\$7.25.**)



FOR PICTURES IN A MINUTE

—the Graphic Polaroid Back utilizes all of the Graphic's superb features to deliver a print in a minute. Attaching to a 4 x 5 Graflok Back in seconds, it is excellent for checking composition or lighting. A dark slide permits removal from camera at any time. **\$77.50.**



FOR PRECISION ENLARGING

—the Grafarger with Aristo Cold Grid Light rapidly transforms your Graphic into a home or portable enlarger. Doubles as light source for retouching or transparency viewer. Underwriters Laboratories Approved. Now only **\$35.00.**

***GRAFLOK BACK** is now standard equipment on all Graphics. Can also be bought separately and fitted to earlier models. (only **\$13.95 up.**)

(Prices subject to change.)

GRAFLEX *Prize-Winning Cameras*

Pacemaker Speed Graphic—The first choice of press and professional photographers the world over. Precision built, high-speed press and all purpose camera has focal plane shutter with accurate, governed speeds up to 1/1000th; ground glass focus; built-in flash synchronization; selector switch for front or rear shutter; coupled range finder (optional at extra cost); rising, shifting, tilting front; drop bed; and the famous Grafflok Back. Sizes 2¼ x 3¼, 3¼ x 4¼, and 4 x 5. Priced from **\$228.00**.

Pacemaker Crown Graphic—Exactly the same as the Speed Graphic, but without focal plane shutter. At prices as low as **\$185.95**.

Century Graphic—The most economical of the famous Graphics—but with many of their prize-winning features, including synchro-shutter; ground glass focus; coated, color corrected lens. Size 2¼ x 3¼. Now only **\$108**.

Many dealers offer time payments on Graphic cameras—as little as \$2 per week!

GRAPHIC

A PRIZE-WINNER!

Any Time!

Any Place!

Any Subject!



PERSPECTIVE CONTROL—Rising, tilting, shifting, front of your Graphic helps minimize distortion.



FLASH—lets you shoot anywhere, any time. All Graphics have built-in flash synchronization.



SHARP CLOSE-UPS—without extra attachments are easily made by extending the Graphic's bellows.



SCENICS—The great depth of field of your Graphic's lens captures every detail of the view.



ACTION—The fast shutter and lens of your Graphic can freeze action-packed shots like this one.



FINE DETAIL—needs the first rate lens and quality workmanship that every Graphic model has.



FREE!

48-page booklet . . . tells you how to buy a modern camera! →

Graflex, Inc., Dept. 44D
Rochester 8, New York

Please send me the new **FREE** 48-page GRAFLEX booklet.

Name _____

Street _____

City _____

County or Zone _____ State _____

CONSTANT TEMPERATURE WATER for FILM PROCESSING



POWERS THERMOSTATIC WATER MIXER

SUPPLY FIXTURE S-4629PD

Set a Powers water mixer for any temperature desired and forget it. Temperature of water remains constant regardless of fluctuations of pressure or temperature in supply lines. Failure of cold water supply instantly shuts off delivery.

Because it gives the most precise control obtainable it is recommended by leading film manufacturers. It is a necessity in all photographic dark rooms, a must for color work and matrices. Used by thousands of photographers, lithographers, engravers, and in X-Ray film developing. Order a Powers Photo Supply Fixture S-4629PD from your photo supply firm, or write now for Bulletin 358PD. (b12)

THE POWERS REGULATOR CO.
Skokie, Ill. • 40 Years of Water Temperature Control

free from Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y. The leaflet outlines efficient ways of classifying, identifying and storing negatives and sheet film transparencies, giving typical examples of negative files for various filing needs. The well illustrated treatise also lists sources of photographic filing materials.

Burleigh Brooks, Inc., 10 West 46th Street, New York City, importers of Rollei cameras and accessories, announce two new items, the Rolleigrid Field Lens and the Koiled Kord. The lens is of plastic manufacture of the Fresnel type with closely spaced grooves to permit an undisturbed view of the image. Critical focusing with the \$4.95 item is done through a clear center spot. The Rolleigrid, which is made to slip into Rollei cameras over the ground glass, increases corner and edge brightness of the ground glass image. The Koiled Kord is a new type flash cord of the coiled type with plug for Compur type flash contacts. The length of the cord is 9 inches retracted, but stretches to 4 feet off-the-camera shots. The price is \$1.95.

Another flash cord of this type is offered by Speed-light Center, 128 West 32nd Street, New York City. A self-adjusting camera synchronization cord for off-the-camera and bounce-light shooting, the \$2.95 cord is a kinkproof coiled cable that extends from 6 to 36 inches and returns to its rest position by itself. The first two cords on the market are the PC Compur and the Canon Synch Cord.

Inexpensive slide files for 2x2 and stereo slides, the Brooks Duo-Slide Files, are offered

by Brooks Manufacturing Co., 1514 Aster Place, Cincinnati 24, Ohio. Features of the new file are a novel expandable subject identification system, large and easily handled index tabs, heavy boxboard construction with varnished brown tweed effect finish and dustproof cover. The file, which is designed for assembly by the user, may be used for either 2x2 slides, with a capacity of 125 glass or 250 papermounted slides, or for stereos in standard mounts, with a capacity of 50 glass, 125 paper mounts.

A new, fast orthochromatic sheet film, "High Speed Ortho", for portrait, press, landscape and aerial photography, has been placed on the market by Du Pont Company. The film has an overcoating to permit retouching without the usual preparation. Characteristics of the new film are fast speed, low red sensitivity, good separation of tones on blues and greens, good rendering of detail. The film is available in the usual sheet film sizes.

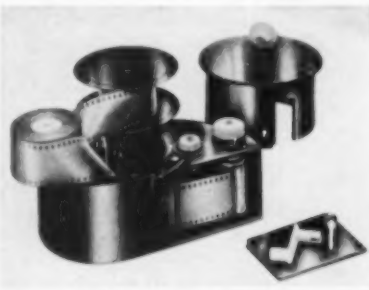
Karl Heitz, Inc., 150 West 54th Street, New York City, announces the importation of the Swiss Omag Pocket Microscopes, with magnification variable from 10 to 50 times. The built-in light sources of these devices operate on dry cell batteries or with a plug transformer for indoor electric circuits, permitting their uses indoors or outdoors. Leather carrying cases, accessory eyepieces and base plates for various objects are available. The Mikro 25, which magnifies 10 to 25 times, is \$22.50; the Mikro 50, which magnifies 18 to 36 times, and 26 to 50 times, with different eyepieces, are \$24.90 each.

A new lens hood for the Leica Summaron, Summaron and Summar lenses, the Tiffen Series No. 6-B Lens Hood, has been placed on the market by Tiffen Marketing Co., 619 Sackett Street, Brooklyn, N. Y., who will send literature. Made of duraluminum and fitting all standard Series No. 6 Adapter Rings the hood is \$3.50.

A table of subject distance and field size when using two portrait lenses in combination for greater magnification than that afforded by one portrait lens, has been prepared by The Ednalite Optical Co., Inc., 200 North Water Street, Peekskill, N. Y. They will send a copy free on request.

The outside of Adapta-Lite reflectors, made by James H. Smith & Sons Corp., Griffith, Ind., are now being finished in brown hammertone to improve the lamp's appearance and to eliminate the hazard of chance reflections from polished reflectors to the camera lens during exposure.

Special lensboards for the Pacemaker 4x5 Speed Graphic to permit the use of 50mm Wide-Angle Optar lenses in offset



Watson 66 daylight loading tank

The PSA Traveler



The Cloisters, situated high in the Washington Heights section of Manhattan, in Fort Tryon Park, 191st St. and Fort Washington Avenue, is a museum resembling a medieval monastery. Displaying Gothic and Romanesque art, it is built from several old French cloisters. Any number of picture opportunities present themselves, both within the various cloisters, and outside the buildings themselves. Tapestries, objects of art and cloister scenes abound. The outside, with its stone construction and cobblestone courts, is a paradise for the pictorialist. Open most days from 10 to 5 pm this too-often overlooked branch of the Metropolitan Museum of Art, is recommended to the visitor to New York City who wants "something different" from the usual tourist-type of pictures.—FRANK M. HORDICH

South Africa speaks

Irma Louise Carter, returning from a flying trip to Africa, brings an interesting report of photographic doings in the Union of South Africa.

Except for Johannesburg, which has two, the South African cities boast only one camera club each. Since they are widely spaced, two to three hours travel time apart, the booking of speakers for meetings is a problem.

Miss Carter reports that not much color film is available, although there is a processing plant in Johannesburg. Accessories, even filters, are difficult to get. On the other hand, monochrome print work is of a very high standard. The Johannesburg Society would like to exchange bulletins with other clubs (address is in the Directory).

position are available at \$6.25.

The 1954 model of Ansco's 2A Home Developing Outfit has been redesigned for compactness and portability, all items fitting into a tray. When closed, the \$9.75 new outfit may be carried like a small suitcase.

Another accessory of interest is the new Watson 66 Bulk Film Daylight Loader which takes up to 100 feet of bulk film in a dark chamber for loading into 35mm cartridges or cassettes. It is priced at \$11.95.



Get Wonderful Pictures at Halloween!

...just sight and shoot with G-E FLASH!



For General Electric Photoflash gives you the great punch of light you need to shoot wonderful pictures—anywhere, anytime, day or night, rain or shine, indoors or out. It stops action at its peak *and* lets you close down for full detail. It's your "packaged" sunlight, and so easy to use!

Keep G-E flashbulbs right beside your camera all through this festive holiday season. You never can tell when picture opportunities will arise. Be ready . . . so as not to miss a trick. And be certain of thrilling pictures. . . with dependable General Electric Photoflash!

Remember, there's a G-E lamp for every photographic purpose

GENERAL  ELECTRIC



Handy, New 12-8-4 Pack ▶

You'll like G-E Midgets in this new packing. 12 bulbs in three "pop-out" packs of four each. Easier, quicker-to-shoot, handier in pocket or gadget bag.



out of the Future . . .

the all-new 1954 La Belle Automatic SLIDE PROJECTORS

- ★ shows color slides
AUTOMATICALLY!
- ★ changes slides
INSTANTANEOUSLY!



Automatically
FEEDS slides
CHANGES slides
RE-FILES slides in
"Safety File Maga-
zine"
KEEPS your slides in
proper sequence . .
ready for next
showing
ALL THIS WITHOUT
TOUCHING A
SINGLE SLIDE!

NOW . . . showing slides is fun! All the tedious hand-feeding, fumbling, mistakes, breakage is over. La Belle AUTOMATICALLY shows your slides for you . . . at the "flick of a finger."

YOU CAN ENJOY a whole hour's show without touching a single slide. Your "Safety File" Magazine holds 75 slides . . . keeps them in the order you want them—always safe, free from smudges, warping, dust and dirt.

AMAZINGLY BEAUTIFUL PROJECTION! The most brilliant, clearest, sharpest projection you've ever seen! No other projector can match La Belle's superb Precision Optical System—which delivers maximum beauty and color. La Belle's Turbine Blower cooling system AUTOMATICALLY keeps your slides at safe, efficient-to-operate temperatures.

THRILLING, FREE DEMONSTRATION! Now, at your La Belle Dealer's. He will show you your own color slides on the new, 1954 AUTOMATICS—let you try the famous "finger flick" simplicity of the La Belle projectors.

LA BELLE "55"
500 Watt, Powerful, Quiet Turbine-Blower, Twin-Tilt Knobs, "Finger-Flick" Slide Changer, Complete with 500 Watt Lamp, f/3.5 Coated Lens, 2 - 6" Safety File Magazines, only \$95.00.



LA BELLE "75"
PROFESSIONAL
The World's ONLY Remote Control Projector. Changes slides automatically from anywhere in same room. 500-Watt Lamp; Turbine-blower; f/3.5 Coated Lens; two Magazines; Matching Case. \$134.95 complete.

La Belle

INDUSTRIES, INC.
Oconomowoc, Wisconsin, U.S.A.
In Canada—Precision Cameras—Montreal, Que.

Contest

The Saturday Review has announced a photo contest with a round-the-world trip as the Grand Prize. There will be 25 other awards for pictures in color or black and white.

Pictures must have been made since July 1, 1952 during a trip away from home. Black and white entries must be glossy, no larger than 8x10, have no retouching or art work, no montages or multiple printing. Prints will not be returned.

Color entries will be returned if postage is sent with them. No limit to the number of entries.

Entries will be judged on photographic quality and originality in choice and treatment of subject. Judges will be Ivan Dmitri, Norris Harkness, Leopold Godowsky and Horace Sutton. Entries should be mailed to World Travel Photographic Awards, Saturday Review, 25 West 45th St., New York 36, N. Y. Entries must be postmarked not later than Nov. 1, 1953.

RLP and LaBelle

Perhaps you didn't notice it, but the ad of LaBelle Industries in the July issue offers an interesting opportunity to make some money and at the same time help PSA's Recorded Lecture Program. LaBelle is offering to buy sets of color slides at \$5 a set which can be used to teach color photography.

There are no particular subject matter assignments, that is left up to the individual. Each set should show the steps followed in getting a particular shot. Here are some suggestions:

Contrast lighted subject; expose for lighted area, for shadow area, and compromise exposure that gives best result.

Contrast lighted subject: show as is, then show use of fill-in flash to control contrast.

Effect of focal length; set of slides of same subject made with a variety of focal lengths to show variations in image size, perspective, etc.

Camera position; show various approaches to a picture, then final result.

Close-ups; show general scene with multiple centers of interest, then move in or use long lens to restrict area and bring out the one center of interest.

Cropping; show how slide can be cropped to improve composition. (Ref: PSAJ, 1:53-12.) Note: cropped slides must have all square or rounded corners.

Effect of shutter speed; moving objects stopped by choice of shutter speed.

Same; moving objects apparently stopped by choice of camera angle.

Same; moving object stopped by swinging camera with object, background blurred. (In each of these one shot would show the blurred object.)

Use of correction filters; two series. One showing indoor and outdoor film in right and wrong lightings, with and without filters. One showing use of correction filters to balance lighting conditions when right film is being used.

Tripod: demonstrating how sharper pictures result from use of tripod.

Take it from there. See July ad for details.

Prepare for Chicago
October 5-9, 1954

PSA MEMBERSHIP SUPPLIES

Every PSAer will want to wear the insignia of the Society in one of the available forms . . . the buttons, whether alone or on the tie bar or chain, are of rolled gold with enamel filling. The Supply Department also has electros of the insignia in sizes from 1/2" to 1 1/2" for use in printing your personal letterheads, print labels, etc.

PSA-ZIPPO LIGHTER



A distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel.

Brushed chrome

\$4.75

Sterling silver \$18.50

You can have your signature engraved on the back by the manufacturer for \$1. Instructions included.

TIE CHAIN



\$2.25

TIE BAR or MONEY CLIP



\$2.25

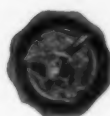
DECALCOMANIA



You can always use some of these . . . For home, store, car windows, camera cases, etc. 3 1/2 x 5 1/2, gold and 2 colors.

3 for \$1.00

LAPEL BUTTON FOR MEN PIN FOR WOMEN—SAFETY TYPE



\$2.00 Either Style

NEW

An embroidered pocket, sweater or shoulder patch, like decal but without the word "Member", in bright colors, about 4" diameter.

\$1.75

SEND YOUR ORDER NOW TO

PHOTOGRAPHIC SOCIETY of AMERICA

2005 Walnut St., Philadelphia 3, Pa.

PSA Cuts

Electros of the PSA Official Seal are now available for use of members. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



MEMBER
No. 5



MEMBER
No. 7



MEMBER
No. 9A



MEMBER
No. 12

Prices

No. 5\$2.75
No. 7 3.00
No. 9 (A or B) 3.25
No. 12 3.75

How To Order:

Send your order with check or money order to Headquarters. Shipment will be made from stock.

Photographic Society of America

2005 Walnut St., Philadelphia 3, Penna.



For perfect COLOR slides and movies

G-E MASCOT is the exposure meter everyone can use . . . just read the exposure setting on the dial. As easy to read as a watch. Pays for itself over and over in film and pictures saved. Every camera needs a Mascot! See it at your photo dealer's . . . **\$15.95***

General Electric, Schenectady, N. Y. *Fair traded 090-135

THE NEW
MASCOT



GENERAL ELECTRIC

Treasurer's Annual Report

The annual audit of the books of the Society for the fiscal year ended June 30, 1953 was conducted by W. R. Donachy.

The scope of the audit covered:

1. Examination and reconciliation of the Society's bank account as confirmed by the bank.

2. Examination, computation and verification of all asset and liability accounts.

3. Test check and verification of items as set forth on the Profit and Loss Statement with approved vouchers.

4. Examination of Insurance Policy and Property Deed.

We are gratified to have a net operating profit for the year of \$1,655.37, which may be attributed directly to increased memberships and the savings in the publication of the Journal.

We are indebted to Mr. Donachy and the headquarters staff for their assistance in the completion of this audit.

CHARLES HELLER
Treasurer

BALANCE SHEET

	6/30/53	6/30/52
ASSETS		
Cash in Bank and on Hand	\$ 28,725.86	\$ 29,781.83
Accounts Receivable	5,524.40	7,014.27
Real Estate		
Less: Reserve for Depn.	\$ 41,241.97	38,553.52
	2,688.45	39,453.52
Furniture & Fixtures	\$ 12,729.97	
Less: Reserve for Depn.	5,137.86	7,591.21
		4,713.53
Prepaid Accounts:		
Insurance	\$ 764.26	
Postage	322.88	
Journal Expense	453.19	
Jewelry	637.93	
Office Supplies	125.24	
P.S.A. Progress Medal	200.04	2,503.34
		3,118.69
TOTAL ASSETS	\$ 82,898.53	\$ 75,081.84
LIABILITIES		
Accounts Payable	\$ 679.88	\$ 640.65
Accrued Property Tax	200.90	210.22
Advance Payment Dues	3,517.29	2,688.45
Permanent Print Committee	68.87	68.87
Recorded Lectures Deposits	1,227.19	
Reserves:		
Stayvessant Peabody Award	\$ 154.21	
Life Memberships	5,578.00	
Cornerstone Memberships	51,571.00	
Regional Convention	502.15	
National Convention	2,412.73	
Special Awards Committee	325.00	60,543.09
		56,342.89
Divisional Funds:		
Color	\$ 2,782.50	
Motion Picture	911.43	
Motion Picture Drawing Acct.	426.79	
Nature	1,376.37	
Photo-Journalism	517.56	
Pictorial	3,255.43	
Stereo	183.31	
Technical	948.49	10,401.88
		10,526.70
Surplus:		
As of June 30, 1952	\$ 4,694.06	
Year to date	1,655.37	6,259.43
		4,604.06
TOTAL LIABILITIES	\$ 82,898.53	\$ 75,081.84

PROFIT AND LOSS STATEMENT FOR YEAR ENDED JUNE 30, 1953

GENERAL FUNDS:	EXPENSES	INCOME
Dues Received		\$ 59,383.56
EXPENSES:		
Headquarters Membership Services	\$ 30,742.01	
Less: Income from Sales of Jewelry, etc.	2,367.57	\$ 28,474.44
Headquarters Operating Cost		8,406.18
Journal	\$ 66,629.18	
Less: Income from advertising and reprints	50,594.33	16,034.85
Membership Committee		1,771.85
Camera Club Committee		155.15
Election Committee		445.13
Honors Committee		484.01
National Lectures		84.83
Library and Historical Committee		2.97
Nominating Committee		1.70
Permanent Print Committee		10.00
Public Relations Committee		50.95
President's Office		827.78
Conventions Committee		.76
Recorded Lecture Program		157.74
Picture of the Month		641.07
Cornerstone		67.38
Tops		101.40
		57,728.19
NET PROFIT		\$ 1,655.37

Service Awards

Service Medals were awarded at the Honors Banquet to the following ten members:

George W. Cushman of Long Beach, Calif. for outstanding service to motion pictures and especially for his highly successful organization and conduct of the first Motion Picture Town Meeting.

Maurice Frank of Providence, R. I. for especially meritorious efforts in the successful planning and operation of the Sturbridge, Mass. P-J Town Meeting.

John R. Hogan, Hon. PSA, FPSA, of Philadelphia, Pa., for his organization and long and splendid operation of the difficult and demanding Picture of the Month.

William K. Joseph of Quebec, Canada, for his splendid leadership in presenting Canada's first Regional Convention at Montmorency Falls, Quebec.

Norman C. Lipton, APSA, New York, N. Y., for his long and valued contributions to all phases of photography and especially for his organization and operation of the Color Clinic staged in New York in co-operation with the Metropolitan Camera Club Council.

Maurice H. Lewis, APSA, for long continued and greatly valuable contributions to PSA especially in lecture tours and work for camera clubs.

Nell Longtin of Fresno, Calif., for her outstanding service in organizing and operating the Fresno Town Meeting.

Lawrence E. Mayo of La Mesa, Calif., for his organization and conduct of the San Diego Town Meeting.

Frank J. Soracy of New York, N. Y., for outstanding service in both developing and operating at the New York Convention, a new financial plan for PSA conventions and his masterful report thereof.

Walter F. Wood of Montreal, Canada for outstanding service to photography in his organizational work in Canada and his leadership in the Quebec Regional Convention.

Journal on film

For those who do not have space to store back issues of the Journal, microfilm copies are available from University Microfilms, 313 N. First St., Ann Arbor, Mich. Positive copies covering four years are now available.

The film for 1949 is \$2.10, 1950 is \$2.55, 1951 is \$2.85 and 1952 is \$2.50. Prices are based on the number of pages. Naturally, perfect copies of fine illustrations are not easy to obtain on microfilm, but a new process used for the first time in filming the 1952 volume gives improved reproduction.

Memphis Regional

Southern belles in crinoline, azaleas and dogwood, lots of corn bread and fried chicken are promised treats at the Memphis Regional Convention, April 30 to May 2, 1954. The Peabody Hotel will be headquarters and full details will be published in later issues of the Journal.

Deadline change

The deadlines for entries in the CD Slide Circuits for Clubs has been changed to Nov. 10, Jan. 10 and Mar. 10 instead of the dates shown in the CD Services Folder.



Si - Si Sighting

Arthur M. Underwood, Hon. PSA, FPSA

From the 1953 Bergen County International Exhibition

Anso changes color

Anso announces the change in color temperature of Anso Color Film from 3200°K to 3400°K which will meet the requirements of the popular photo flood light source. The change will apply for the time being only to 35mm and roll film sizes, sheet films will remain at 3200°K.

It will be some time before dealer stocks are completely changed over so users should be careful about checking the instruction sheets in film boxes to make sure which type they have.

Films sensitized for 3200°K are intended for use with professional lighting equipment which uses projection-type bulbs. The higher pressure photo floods have a higher color temperature (are bluer in overall appearance) while most flashbulbs operate at 3800°K, still more to the blue.

Osborne contest

Second color contest by Osborne Co., calendar makers is in the offing. Company requests entrants to await the official start and then make their entries through their clubs. Secretaries are being sent a suggestion sheet that all entrants would do well to study.

Fire!

Dear Don:

Will you send me a replacement Directory? On July 7 the building in which I lived was practically demolished by a flash fire. I was bathing at the time the fire was discovered and was fortunate enough to get myself and two of my cameras out but that, along with the few items of clothing that I managed to cover my nakedness with, was all that was saved. My entire collection of Journals was destroyed. I need the Directory constantly so if you have an extra one, please send it along.

Harry Reich

N. Y.

One question, Harry. What did you grab first, pants or camera?

PSA TRADING POST

FOR SALE—Complete color negative printing kit with full set 24 correction filters, chemicals, 100 sheets 6" x 4" Agfacolor paper, \$50. Coronation color film, 8mm or 16mm \$25 each; filmstrip \$8.50. Box 31, PSA Journal, 28 Leonard St., Stamford, Conn.

WANTED—5x7 Portrait Unar lens. Fred W. Creech, R4, Cortland, N. Y.

Large Color Prints A Different Way

By David E. Krueger

If you're interested in making color prints, large and sparkling, without the necessity of mortgaging the old homestead, my experiences may be helpful to you.

This method is partially Flexichrome, partially Kodak Dye Transfer and a small segment which has not yet been classified. The cost is within reasonable bounds, the labor is not excessive nor of extremely critical nature and any person doing his own processing probably has all the equipment needed.

We start with matrix film. While either Matrix, Matrix Pan or Flexichrome Stripping film may be used, the ordinary matrix is the lowest priced and is suggested. Only one matrix is used in this process and it is made from a black and white negative. If the print is to be made from a color transparency, an intermediate black and white is needed.

Matrix film comes in the popular sizes boxed ten to a package. It handles like other photographic material, except that exposure is always made through the base. It has a speed approximately the same as Kodabromide paper and may be handled under the ordinary darkroom safelight. Exposure is somewhat critical but may readily be determined by the test strip method.

Processing is quite similar to that used in the Flexichrome stripping film method. Briefly it consists of the following steps:

1—Development for two minutes in matrix film developer. This developer is prepared by Eastman and instructions are on the can.

2—A cold water rinse for about thirty seconds.

3—Stop bath in a 2% acetic acid solution for about thirty seconds.

The remaining steps may be performed in full light.

4—Hot water wash. This consists of soaking the matrix in water of 100° to 120°F until all the unaffected gelatin is washed away. The film is placed in a tray of hot water and rocked gently. Several changes of water are necessary to complete the job. The stubborn bits around the border edges are removed by the simple expedient of running a finger nail around the edges and cleaning away the remaining particles.

5—Cold water rinse. About thirty seconds in cold water chills the gelatin image.

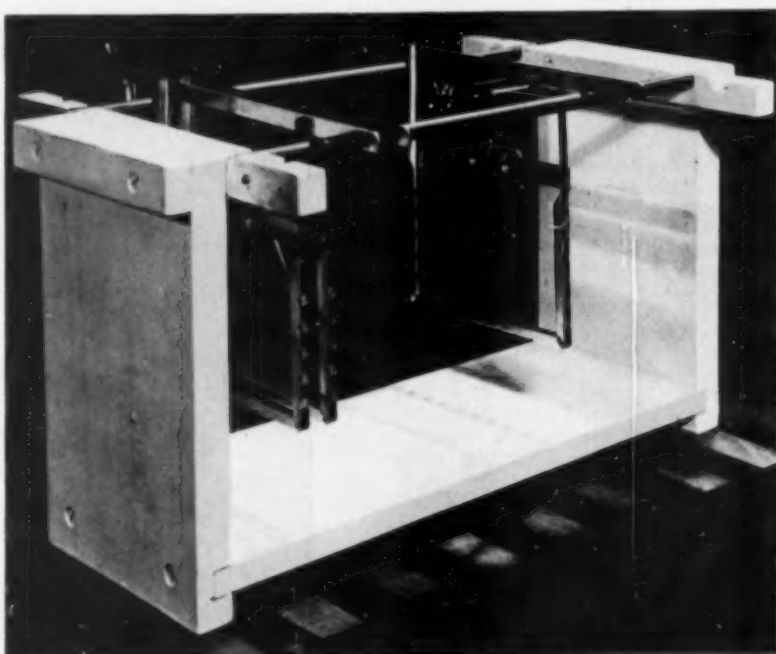
6—Bleach in Flexichrome bleach for about 45 seconds to a minute. This bleach contains potassium permanganate and it is well to keep your hands away from the solution to avoid a beautiful purple tint on your skin.

7—Rinse briefly in cold water.

8—Fix in an acid fixing bath. At this stage do not get heart failure if the picture vanishes. The picture is still there but all color is gone.

9—Wash in cold water for a minute.

10—Dye for about five minutes in a solu-



tion of Flexichrome Modeling Agent. This solution is a black dye and restores the color lost in step 8.

11—Wash in two separate changes of 2% acetic acid. These rinses remove the surplus dye.

Hang the film to dry. At this stage you should have a good black and white transparency. When viewed against a white background the picture should be as good as a high quality print.

That is all there is to making the matrix. Unlike dye transfer, only one matrix is needed instead of three and there is no problem of register. Unlike Flexichrome, the matrix may be used over and over again instead of requiring a separate matrix for each print. And in the exposure of the matrix all of the controls used in making a paper enlargement may be employed. And more to come.

At this point just a word or so about the

position of the negative in the enlarger. For Flexichrome the negative is reversed, that is, the image projected is from right to left. Here we use the negative in the same way as would be done if a paper print were being made.

If black and white prints are desired, the matrix may be used immediately for transfer and successive prints made merely by restoring the lost color through soaking in the modeling agent. If monochrome prints of a color other than black are desired, a dye solution of any color may be used. But for the real McCoy, full color prints are the thing.

Color is applied with camel hair water color brushes using the Flexichrome Dye colors. These colors come in a kit containing twelve jars of dry colors. Full directions are included but briefly the process consists of mixing a solution of color with 2% acetic acid. A water color palette is a

What to do with film developing hangers while loading them and how to store and dry the hangers between developing sessions are problems to many users of cut film. The hanger rack illustrated above has repaid many times the effort used in its making, and cost of materials was under \$1.

Basically it is a wooden frame on which two non-rust metal rods are placed to permit the empty hangers to be stored at one end and the loaded ones to be pushed to the other end for easy transferral to the developing tank. Details of construction of the wood parts can be seen in the photograph. The cross arms that hold the 1/4x12-inch brass supporting rods are notched for changing the spacing to accommodate (in this instance) 4x5 and 5x7 hangers. Of course, any other combination of hanger sizes can be provided for or the rods can be immovable if only one size of hanger is to be used. The rack pictured is convenient for about a dozen hangers.

End stop-pieces of thin brass are screwed to the cross arms at their outer edges to keep the hanger supports from moving endwise in their slots. Lateral spacing of the hanger rods should give a clearance of 3/8 to 1/2 inch so that the hangers can be inserted between the rods easily in total darkness. Too much clearance may permit twisting of the hangers.

A finish coat of enamel on the wood parts will make a piece of darkroom equipment that will not be harmed by water drops from hangers removed from the washing tank and stored on the rack till the next time of use. Built to a size to fit a photographer's own needs and equipment, this hanger rack will help to maintain order and system in any darkroom.—

LESTER E. PLIETZ.

bandy arrangement. A small quantity of the dilute acetic acid is placed in one of the wells and with a moistened brush the color is taken from the jar and mixed into solution. Although the colors are of wide enough range to meet all ordinary needs, there is no reason why mixing colors to suit your own whims may not be enjoyed. Color is applied to the matrix with a brush, blotted off with a blotting paper furnished by Eastman, rinsed with a sponge or brush soaked in acetic acid and again blotted.

In coloring a matrix, one need have no inhibitions. Color to your heart's content and if you don't like the job, just put another color over the first one and keep repeating the process until the result is satisfactory. And unlike a dye transfer print, the actual colors in the original are no barrier. If your subject is a brunette and you wish to see how she would look as a blonde or redhead, go to it. If you think

different color clothing would improve the picture, that is your privilege. If you have a landscape taken in summer and you would like to make an autumn picture out of it, just use some reds, yellows and browns in the foliage. If the sky has no clouds, that need not bother you. With reducer wash out the blue of the sky where you want clouds and there you are. If you want pure white clouds, remove all the color. If you want the clouds to have a transparent appearance, remove only a part of the color.

After the matrix is colored, the next job is to transfer the picture to paper. The instructions say that any gelatin coated paper may be used. Kodak dye transfer paper is recommended. Or if you have some out-dated paper that is not suitable for printing, just run it through a fixing bath, wash and dry. The instructions also say the paper should be prepared in Eastman Paper Conditioner to permit the color to transfer from

the film to the paper. While all these methods are proper I have found one other which I prefer. I have used the back of some out-dated topographical film* which has a high gloss similar to the back of the Kodacolor prints. I place the matrix in a solution of 2% acetic acid for a few minutes. Then the shiny side, that is, the back of the topographical film is placed face up on a flat surface and given a liberal bath of acetic acid. The matrix is removed from the tray, the excess acetic acid allowed to drip off and then placed on the paper and rolled flat. The bath of acid is used to form a blanket of liquid running ahead of the roller to assure a good bond without any air bells to leave white spots. About five minutes and the transfer is completed.

The matrix may again be colored and the process repeated.

*Better look to the surplus outlets for this film.

CHICAGO, OCTOBER 1954

Every Member Get A Member But Get The Right Member

NEW MEMBERS

JULY, 1953

The New Member List now has a style of type that is identical with the Directory. Complete address is given. The sponsor's name is shown in bold face type at end of each listing. As always M.C. denotes a new member sponsored by the Membership Committee. New Camera Club members and the Division codes will be found at the end of the list.

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Los Angeles Convention Biggest Yet

Registration Near 1700, Program Tops

Convention Album starts on page 20

The 20th Anniversary Convention of the Photographic Society of America was probably the biggest one ever staged by PSA. The registration totalled 1670 persons, which is believed to be the largest ever registered at a national PSA meeting. Most of these were registered for the full week, with a minimum attending for only one or two days.

Because any PSA convention is really an 8-in-1 deal, with seven Division meetings and the general programs, the matter of scheduling to avoid conflicts of interest has always been a problem. Careful planning months before the opening date was responsible for a minimum of conflict, a maximum of joint Divisional activities and enough open time for all-PSA activities. An example of the good planning was the time allowed between meetings, 15 to 30 minutes was allowed for "travel time".

It might be said that there are three important points to any convention, see, do and meet. There was plenty to see, plenty to do, and there might have been a little more time allowed for meeting old and new friends.

Intensive program

Divisional programs varied from the lightly scheduled P-J Division to the intensive 32-paper program of the Technical Division. There were 106 scheduled events in the five days of the convention, including talks, papers, demonstrations, trips, shows, round tables and conferences. Not included in this count are three meetings of the Board of Directors, an editorial conference and some impromptu trips to points of interest.

To report all these events adequately would take all the pages of your Journal for the next year or so. Most of the papers presented in the technical papers program will be published in PS&T during the coming year, many of the other talks will find their way into the Journal. Some will be published, or noted in the Division Bulletins. This account will be concerned with only the overall picture.

One of the outstanding jobs of the convention was done by the Exhibitions Committee. The prints were hung on well-lighted panels, each print under glass, arranged in the same order as they were listed in the catalog. A noteworthy method of hanging was employed. Grooved strips running the length of the panels received the mount and glass. When the print was of horizontal composition, a short piece of the grooved strip was screwed on the panel to hold it so that the print was always covered with glass regardless of its shape.

Exhibition statistics

The exhibition statistics are interesting. 1486 exhibitors sent entries. 32 foreign countries were represented. Out of 1575 prints entered for the pictorial section, 301 were hung. There were 218 nature entries, 75 hung. 113 color prints, 30 hung. 60 each were hung by Technical and P-J Divisions. The print salon included 526 out of a total of 2026 prints.

There were 16 motion pictures selected for showing. The stereo section accepted 176 stereo slides, 2235 color slides

were entered, out of which 538 were shown. Nature received 1075 slides and showed 377. 3713 transparencies were entered in all divisions of the salon.

The print exhibit was viewed informally on opening day and formally opened on Tuesday. The color slides were shown on Monday evening to a packed house and the stereo slides on Tuesday evening. Motion pictures were also exhibited Tuesday.

Progress Medal Award

At the formal opening of the salon on Tuesday, a special presentation ceremony was held for the Progress Medal Award. The Progress Medal for 1953 was awarded to Walt Disney for his extensive contributions to the motion picture art and for his pioneering efforts in the nature field. Mr. Disney was on location in England and could not be present to receive the Award in person but it was accepted for him by the head of the nature division of the Disney Studio.

Harold Lloyd, stereo exhibition chairman for the convention, then introduced Edgar Bergen and his assistant "Ophelia". Bergen interviewed Ophelia and then acted as emcee for the stereo show.

Evening events on Wednesday included a talk and demonstration by Peter Gowland, assisted by models Barbara Osterman and Mava Corday. Many negatives were made of the models and there was so much camera activity that Mr. Gowland was unable to finish his talk. Following this there was a motion picture, "African Journey" by Paul Hoeffer.

On Wednesday there was a National Council and national membership meeting at which plans for the future were outlined and members were given a chance to bring up any matters of interest.

Wednesday afternoon was given over to a field trip to the Corriganville Movie Ranch near Chatsworth. Models were available and a variety of outdoor movie sets (see cover picture) in addition to staged scenes by an M-G-M movie crew under the leadership of Charles Rosher, FPSA.

L. A. is movies!

To have a convention in Los Angeles without some contact with the movie industry would be unthinkable! Especially for PSA. Since it would be impossible to turn a studio upside down by trotting a large group like ours through the working premises, the best solution was this trip to Corriganville, about 35 miles from L.A., where many outdoor scenes, notably Westerns, are made. (On Sundays, Corriganville is open to all and is covered by insurance, an important point.) At the entrance to the ranch is a large stadium where rodeos are staged. We had a brief dose of this. Further back in the hills is the large "Fort Apache" set, still further is the Mexican village (cover picture) and over the hill is the western town.

Cowboy and Indian models, bathing beauties at the nearby lake, a covered wagon which is burned on request, a stage



Meetings, demonstrations, talks, salon, get-togethers and rest . . . a busy, busy week . . . always something doing

coach and bandits to hold it up, a long street with house and store fronts out of the old west, and no backs . . . and towering over all the steep and rocky hills you have seen so often in *Lives of a Bengal Lancer*, *Lone Ranger* and a raft of other pictures or TV shots. MGM starlets Jane Dubois and Eileen Stewart were on hand for a few scenes and poses. George Sidney (another PSA member) was prevented from directing the scenes by a trip to the hospital and George Stevens filled in for him.

There was an amusing (to your editor) complaint about the movie sequences. Several people were somewhat indignant that all the movie activity did not march off on stop-watch schedule. They didn't know it, but they were being treated to a most accurate facsimile of big-time movie operations. More time is spent waiting on movie sets and locations than in shooting. The crew was careful to preserve this reality! MGM's new Dunning 3-D camera was used to shoot a stereo newsreel of the day's outing on Ansco Color. The

print was run as a newsreel in the Los Angeles Paramount the last three days of the convention.

Following the outing there was a Western Barbecue sponsored by the Color Division for all. This lasted until nearly dark.

When to shoot

There was one incident at the close of the day that is worth reporting. As the sun was going down and the busses loading for the return to L.A., your editor was talking to Joseph Muench, famous photographer of the west. Cameras had been shooting about us all day. One zealous operator had scaled a precipitous rock that towers over the western village. Joe looked up at the rocks and said, "Now is the time to start shooting, when the sunlight is getting warm and the rocks have that golden glow . . . but everyone is going home."



700 hand-made place favors, each a camera, seven stereo glasses . . . visiting . . . meeting . . . talking . . .

On Thursday evening there was a double-barreled show, so big the ballroom couldn't hold it and we moved down the street to a large auditorium. First feature was Joseph Muench showing slides made by him and his brother Emil. Emil was in Europe on assignment at the time. The slides covered the glories of the Rockies and of Arizona at all seasons of the year.

Second half was a "meeting" of the Hollywood Stereo Society with Art Linkletter, the president, acting as emcee. Several hundred stereo slides made by members of the Hollywood club were shown, with a free-running commentary by Linkletter. Many of the slides were those you would see at any club meeting, personal shots of the family, scenics, travel and the like, but in most cases the subjects were a little different from those found in the average club. That is because the members of HSS are the big and little people of moviedom. As Linkletter so neatly put it, because of their occupation, the members of the HSS have access to settings

and models that are beyond the reach of most of us. Outstanding of the lot were a series of slides made during the production of "The Robe".

Honors banquet

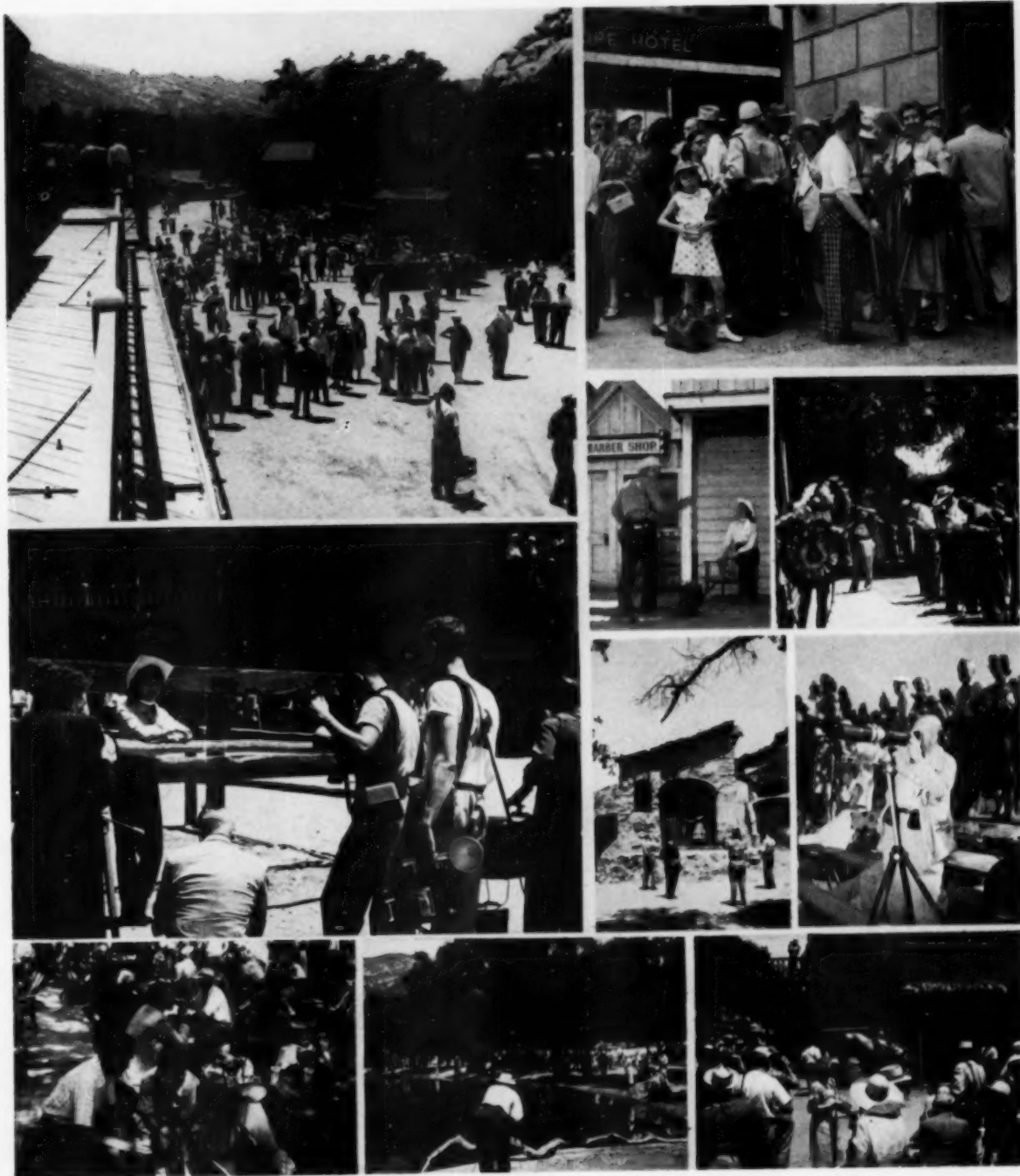
Saturday night brought the annual Honors Banquet at which the honors listed in the Journal last month were awarded. The Special Awards were only partially listed in the September issue and the balance will be found elsewhere in this issue of the Journal. President Harkness presided at the banquet and also gave the principal talk. The gist of his talk was given in the "Convention Flash" last issue.

In closing this report we must mention two more things: The 1954 Convention will be in Chicago, October 5-9; the PSA conventions are becoming so big and so detailed that it is no longer possible to give a blow-by-blow account of all that transpires. You just have to be there to get it.

Corriganville Field Trip



Corriganville Field Trip



Picture credits: Too complex for individual credit lines under pictures, all Convention pictures are the work of one of the following: Ray Miess, Winton F. Kelley, John J. Lloyd, T. S. Hall, Robin

Garland, George Uveges, Sho Saito, Henry Sugai, Fred Helmerl and Fred Archer. If we have forgotten anyone, we apologize.

Spanish California



Convention Sidelights

The reception given John Hogan at the Panama Canal was a high spot in John's career. It was a shame that Don Paul had to spend his convention time in a hospital, badly burned when a pail of solvent exploded as he was carrying it. Red Dunnigan was feted everywhere as Mr. PSA of 1953. Anne Pilger Dewey and Grace Kelley had a time examining the picture of the first PSA meeting which we ran last September with the profile of Lou Bucher. The two girls were the only ones who were present at both the first and twentieth meetings. Grace (Mrs. Winton F.) now lives in L.A. We discovered Floyd Evans' alias, he's also known as "Hardrock". Seems Floyd is a rock hound. Allen Stimson drove out from Boston with his son, camped in Arizona and made pictures, used his refrigerator for film storage in those hundred-plus temperatures. Stella Jenks rolled in on Friday morning, had a convention of her own the following week in San Francisco. The Click Chicks (pictured in August) formed an auxiliary of men! The Division rooms were all busy places, always a small group discussion going on. Field trips were all well attended. You never saw a conven-

tion run so smoothly. Everything ticked off on schedule. The Disney studio gave us a preview of "The Living Desert" latest nature production. Hawaiian members brought beautiful leis. Portfolians recorded a special tape for New Zealand. P. H. Oelman spread out the work of the new Camera Club Committee at a special meeting. Details will be found in later Journals as plans develop. Julian Hiatt signed up a gang of new members. First-time-out easterners got a bang out of abalone steaks, soon became authorities on the subject! Some conventioners must have kept late hours, they slept by day.

There's many a slip—

Our plans had included a fairly complete coverage of all the convention features, with at least a brief mention of every event. Several things have made this impossible. Whereas we normally don't get enough pictures to cover the doings, this time we had literally hundreds. Fred Archer assigned four of his top students as our camera staff and we have received many additional pictures from members in time to use. This has led us to emphasize picture coverage. On the other hand, we are sorry not to use

the excellent reports turned in by a few of our reporters who worked hard and did nobly. But with about half the coverage missing we couldn't give the complete picture. So here we have a rather complete picture story of our 20th convention and only the high spots of the general events.

Out of this situation has come a better plan for next year. Advance publicity for the convention will be restricted to fewer Journal pages. You will get your reservation forms by mail. The tentative program will be run as early as possible and the full program in the Convention Issue. We will make our picture report as complete as possible but make no attempt to report individual meetings, restricting our report to about the same coverage as in this issue . . . the major events, the all-PSA meetings and the sidelights and human interest stories. Now that all Divisions have Bulletins, the convention reports can be run in them.

So our editorial thanks to the many who helped us at L.A. for all their hard work and attention to the job in hand, our regrets that in many cases their work was for naught, and our hope that they will turn their reportorial talents to good use in keeping the Journal and the Division Editors supplied with news.—db

The Honors Banquet



Part of the Banquet
Karl Freund, FPSA
Fred Itagaki, APSA

Myrtle R. Walgreen, FPSA
Arthur M. Underwood, Hon. PSA, FPSA
Franklin Fisher holding La Belle Trophy, Lester Birbaum
and Blanche Kalarik, FPSA

Slide Retouching With Water Colors

By H. G. Mitchell

Color workers who enjoy experimenting with their slides can do retouching either by using the materials and methods suggested by Louise Agnew in the *Journal* several years ago, or by an alternate procedure which is also simple and inexpensive—the use of transparent water colors.

At the outset, let it be understood that Mrs. Agnew's technique is entirely satisfactory; I have examined many of her highly successful slides after retouching, and have used the same basic procedure myself with pleasing results. Water colors, however, are an equally good retouching medium—and the initial cost is likely to be somewhat less than for Webster photocolors.

A booklet of Kodak transparent water-color stamps, a No. 1 red-sable brush for spotting and a No. 3 for washes, several hard blotters, a couple of glasses of clean water, and a few small saucers for mixing colors will pretty well set you up in business. Any kind of retouching stand, or even a small piece of plate glass supported on a couple of books with a 10-watt electric bulb beneath, will make retouching faster and easier. You may, from time to time, wish to use some kind of hand magnifying glass to check your work; with a little practice it's possible to do fine spotting under a reading glass or similar magnifier, with extreme accuracy.

Kodak transparent water-color stamps come in booklets of 12 colors—light and deep yellow, flesh, brilliant red, scarlet, sepia brown, foliage green, deep green, light and dark blue, violet, and stone gray. Almost any other hue can be obtained by blending. Costing about a half-dollar, the 12-color booklet will last for years—since there are 28 tabs of each color, one tab usually being sufficient for retouching several slides.

In doing water-color retouching I prefer, like Mrs. Agnew, to work on the emulsion side of the transparency—although some color workers believe it safer to work on the shiny (non-emulsion) side, to avoid any possible danger of marring the film surface. Since I generally process my own color shots, there is no lacquer problem to contend with. When retouching lacquered Kodachromes, however, a brief bath in a mild alkaline solution, such as 5-per-cent sodium carbonate, usually will whisk away the lacquer in a few seconds. In all cases, I give transparencies a 30-second dunking in a good wetting agent and hang them up to dry before actually beginning work. The wetting agent acts as a sizer to condition the emulsion for coloring—particularly if the transparencies have been processed with a potassium chrome alum hardening bath (a standard phase of the Ansco developing procedure).

Don't work dry

The ideal time to work on a slide is after it has dried to the point where the emulsion is slightly damp—perhaps a half-hour following treatment with the wetting agent. Drying time, of course, will vary with temperature, humidity, and air circulation.

Water colors are applied in much the same manner as Webster photocolors, except that a more dilute solution is used. Colors are built up by repeated applications, the excess being carefully blotted off after each application. If Kodak transparent water colors are used, the manufacturer's directions call for dissolving one-half tab in four teaspoons of

water. The resultant solution will be quite dilute, to the point where as many as a dozen washes might be needed to bring a "dead" sky to the desired intensity.

This requires both time and patience. After a bit of practice you will undoubtedly find that for minute spotting jobs—removing a distracting highlight, deepening the orange-yellow glow of a street lamp, or the like—you can save time by short-cutting the manufacturer's directions. Instead of dissolving one-half tab in four teaspoons of water, dissolve one full tab in one spoonful of water. This solution, eight times as intense as the standard solution, should do a satisfactory spotting job with two or three applications.

In beginning work with water colors, however, it is wise to make haste slowly. The Kodak water-color booklet contains complete working directions which should be followed—at least until sufficient skill is attained to make short-cuts safe.

As with photocolors, mistakes can be corrected by holding the transparency under the faucet for a few minutes. If traces of color seem to persist, swab the area gently with wet cotton.

Blend colors

Few retouching problems can be solved without the necessity for some blending of colors. When using Webster photocolors, colors can be mixed—as Mrs. Agnew suggests in her article—directly on a palette. In using water colors, though, it is preferable to make separate solutions of each color which will be used, and then do the blending by applying one color over another on the transparency. For example, in retouching sunlit leaves or grass, three colors will be needed—foliage green, violet, and light yellow. The entire area to be retouched is given several washes of foliage green. Sunlit areas are then treated with a light wash of dilute yellow; shadow areas are touched delicately with violet, which produces just the right shadow "feel". Deep green or blue could also be used for the shadows, but violet seems to have more depth and to avoid getting dead, blocked-up patches.

Blank skies—encountered on hazy-bright days, or when shooting into the sun—spoil many a color shot that might otherwise be a winner. But a "dead" sky can be built up with ingenuity and patience. Using a light-blue wash, begin at the top and work down to the horizon; repeat, making sure that the upper sky receives the full wash and gradually tapering off toward the horizon. Continue the treatment for several washes, each time giving full color to the upper sky and diminishing as you near the horizon. You might even try the final touch of brushing dilute violet into the corners and along the upper rim of the slide—an effect that seems most successful in winter scenes.

Putting clouds in

Creating clouds in an otherwise-cloudless sky is decidedly an "advanced" problem. If the general sky area is virtually colorless, it can be done by determining what size and shape of cloud is wanted, and then brushing the light-blue wash carefully around this area. In such cases it is usually better not to try for clear, sharply defined clouds—but rather to seek high, trailing, wispy cirrus or altostratus effects.

Where a sky is blue, but unfortunately cloudless, sometimes the "feel" of clouds can be suggested by working dilute stone gray into the side edges of the sky and gently tapering off toward the center. Once in a while the same treatment can be used over part of the horizon to create the illusion of a distant cloud bank moving toward the viewer. Before attempting cloud work on any valued slide, by all means practice on several discarded transparencies until you can be reasonably sure what results your hand, eye, and imagination will produce.

Once retouching is completed and the slide is thoroughly dry, it may, if desired, be given a protective coat of film lacquer. Whether lacquered or not, the retouched slide should be mounted under glass.

Sometimes an entire picture can be created by retouching, as in my slide, "Out of the Fog". One summer evening, mist started to roll in from Lake Michigan. Hurriedly I grabbed my camera and tripod, corralled a friend to serve as a model, and headed for a photogenic lane—complete with rickety fence and one lonely, flickering street lamp.

But Lake Michigan mist, unlike ocean fog, is fragile and tenuous; by the time we reached the chosen spot, the mist

was gone. Nevertheless, I set up the picture and made the exposure. After the transparency was developed, it proved to be just another night shot—with none of the mood I had wanted.

Here it was necessary for art to supplement nature. A couple of dilute gray washes over the entire slide softened the harshness. Then several applications of blue-gray around the edges created the mist effect. Dilute violet was worked in at the corners to "hold the picture in". A strong dab of orange-yellow softened the white glare of the street light, while a wash of dilute orange-yellow was allowed to blend into the blue-gray fog in a wavering circle around the bulb.

The total working time was about an hour. The result? Well, the first show the slide went to, rated it "Accepted".

Editor's Note: The retouching and coloring described in this article may seem like a very tedious, if not impossible, task. Coloring a 2x2 slide is not quite as simple as spotting a 16x20 exhibition print but it can be done, with practice. Not too many years ago the only color movies we saw in theaters were the Pathecolor shorts, with each frame laboriously colored, at first by hand, later with a clever stencil machine that made multiple prints possible. These hand-colored movies were enlarged 250 diameters, a severe test; your slides will seldom be enlarged more than 50 times. As always, we recommend practice on bad film to master the technique.

Is It A Good Picture?

By Gene Arneson

This idea began a long time ago. In fact, it started back in 1947 when for the first time, I entered some of my slides in an international exhibition. I had been taking pictures for four or five years with varying success and my friends were urging me to try them in the big shows. After much deliberation, I put some slides in the mail addressed to the Chicago exhibition of that year. Ordinarily this would mean nothing, but this time it was different and I had the extreme misfortune of having a slide accepted on my very first attempt.

At this point I would like to correct the idea that lightning never strikes twice in the same place, because it did, and I had disaster strike again with another accepted slide in the very next show. Needless to say, that ended my acceptances for a long time, in fact, there were no more acceptances that year and I was thoroughly convinced that the judges were prejudiced and the shows were fixed. I was so discouraged that talk of exhibitions sent me into a rage, and this condition lasted for several months before I begrudgingly admitted to myself that maybe my pictures could be improved upon and that maybe my first success had been beginners luck. With this admission I gradually returned to normal and acquired a much saner though more bewildered concept of what makes a picture good or bad.

The months that followed saw my shelf of photography books grow and grow until they numbered over a hundred and even though I read them and studied them diligently, I still couldn't look at a picture and say for sure that it was good or bad. This certainly was a sad state of affairs and could have gone on indefinitely except that I made a rather startling discovery. Each of these books specialized on a single aspect of picture making and that was my trouble. After reading a book on composition I was prone to lose sight of all else and to base everything in a picture on this one quality, or after reading one which stressed the technical side of photography I would forget all else. Finally the light dawned and I realized that every good picture has certain qualities that make it good and that it wasn't an impossible task to formulate all this knowledge and put it to work for me in an intelligent sort of way.

The first step necessary was to sort and classify all this information, and then the second step was to interpret the results. After doing this, three qualities seemed to be an inherent part of every good picture. These were INTEREST, COMPOSITION, and TECHNICAL EXCELLENCE. Now I could view pictures and systematically criticize them using all this information which I had gathered because now it all fell into the scheme of things and was no longer confused and disorganized. Also, I came to realize that a picture was not complete until all three qualities were present.

With this new procedure, progress became more rapid and it wasn't long before I had assigned values as follows—INTEREST (4), COMPOSITION (3), and TECHNICAL EXCELLENCE (3). Such a set of values allowed me to actually tally the score for any slide so that I could obtain a single number from one to ten which gave an indication of the over-all quality of that slide. Interest was ranked higher than the other two qualities because I felt that the story-telling properties were all important and that the lack of this property left a void which could not be filled by the other two. This was not true of the other two which could be slightly deficient and still leave a fairly good picture.

As time went on the convenience of such a plan became more obvious because each bit of new information could be filed away under the proper heading and instead of adding confusion it just made the system more complete. Since the original adoption of this plan one more quality has been added, namely IMPACT, and this is how it came to be added. I had the opportunity of witnessing the judges make their selections for one of the Chicago International Exhibitions where 4400 slides had been entered. After keeping track of the actual time involved in judging I was able to compute the time allowed for each slide on the screen. To my surprise, the average was only six seconds, and this meant that each slide had only these few seconds in which to "sell itself" to the judges.

Certainly that was not much time and I noticed that those accepted had extra snap or punch which produced a shock sensation as they appeared on the screen. Six seconds is

not long enough to be subtle and I'm sure that many fine pictures were discarded because they lacked impact. Because impact is a part of technical excellence I rearranged the point values by subtracting one from technical excellence and applying it to impact. No change has been made since then but if new conditions arise, the formula can always be changed to suit the new conditions. Now let's consider the four qualities of a good slide and discuss each as follows because I have become accustomed to use them in this order—

- IMPACT (1)
- INTEREST (4)
- COMPOSITION (3)
- TECHNICAL EXCELLENCE (2)

Impact

Impact is a certain something inherent in an arrangement which draws attention to itself. You will notice that no mention was made of the word picture in the sentence above. It was purposely omitted because this quality of impact is applicable to any visible arrangement picture or otherwise. Because impact is something we can see, it is possible to inject it into our picture taking before we snap the shutter. Just what is it then, this strange added attraction which makes our slides stand out above the crowd, that appeal which demands attention? It comes from one or more of several things.

Imagine for instance a bright orange ball against a background of blue sky, or red berries against some green leaves. That's impact created thru color-contrast. Now let's consider the black trunks of trees against the glisten of the new fallen snow. Certainly there is impact but no color, this we call tone-contrast. Good color-contrast or tone-contrast causes a picture to have "snap" or "punch" as the photographer says, and it is best recognized by squinting the eyes until the subject matter is indiscernible at which time only the impact value remains. This is a favorite trick for determining impact.

Impact is controlled to some extent by exposure, and it is not always the normal exposure which produces the best picture. Many people take three pictures of a subject, one at normal and the others a half stop above and below. This procedure insures perfect exposure and best rendition of the subject.

Interest

Let's assume we have taken a picture which we know has good impact value. Does this mean it will be enjoyed by most people? Not necessarily, it simply means that the picture demands attention or a second look. It's during this second look that the story must be told. Is the slide interesting? Does it tell a story or create a feeling? Does it accomplish its purpose and if so how well?

Interest is based on one of the following—Sentiment, Drama, Sex, or Mystery. Most of the pictures we take have their interest based on sentiment. This group contains the pictures of our friends, family, pets, objects, places, and things. The second group or drama shots are of a candid nature and consist of sport, spot-news, action, or theatre pictures. The third group, or those using the sex theme are not necessarily nudes and the like, but include pin-ups, glamour shots, or even portraits with that certain look about them. The last group or mystery shots contain our religious pictures, those with the element of fear or the unknown, or the supernatural. Any picture we have fits one or the other of these classifications, and how well the theme or story is told determines the height of our interest.

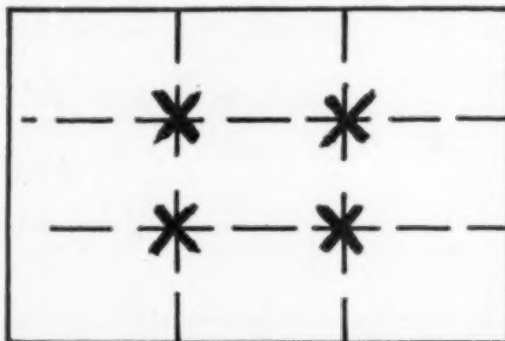
If you are interested in something there is definitely a picture in it for you, but this does not necessarily mean there is a picture in it for anyone else. This interest is a personal thing and the better we can convey it the better our picture becomes. Also, because interest is a personal thing, no one

can take your picture for you. You have probably heard it said that a good photographer puts "himself" into his pictures, and that is just another way of saying that your personality and your interest in things is evident in your pictures.

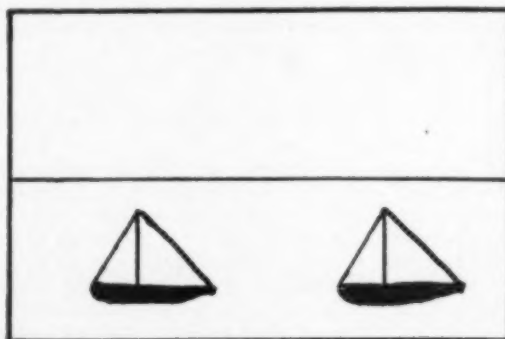
Composition

Composition is best described as good taste in arranging. Now good taste is not something we are born with but is largely an acquired talent. By thinking of a few simple rules as we peer through the viewfinder our pictures take on a "new look" and seem to have "rhyme and reason" which didn't exist there before. It is our purpose here to touch on a few of the basic fundamentals of this intriguing subject.

Our first consideration is the placement of subject. Most of us have a tendency to place the subject of our picture smack in the center of the frame. This is most often wrong and usually produces a picture uninteresting and static. Where should we put it then? The answer is quite simple. Divide the frame into thirds horizontally and vertically and the intersecting lines represent the strong points for good placement of subject. The sketch below explains all this.

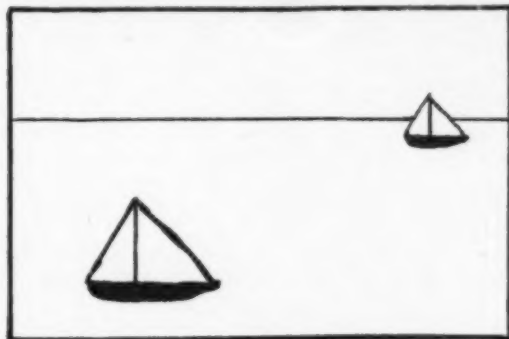


At this point, someone is sure to say, there are four good spots for subject placement. Which shall I use? Can I use more than one? It is possible to use more than one, but remember this because it is very important—*there can be only one main subject*. If two equally important subjects are used in the same picture there is a tendency for divided interest unless they act as a unit or group in which case they are a single subject. Let me illustrate divided interest with a sketch of two sail boats—



In this picture, because the two boats are of the same shape and size, we have two main subjects or divided interest. Notice the confusion which results. Also notice the position of the horizon line in this picture and how it splits the picture in half. This should be avoided because either the foreground or sky should predominate depending on where the picture is located. Certainly in this case, the water is

more important than the sky because that is where the boats are. Let's rearrange the picture and correct the faults.



Now we have the same two boats but a different arrangement. The distant boat being smaller assumes a secondary importance and only one main subject is present. Also the horizon line has been moved up to place more emphasis on the picture area. Another thing to be noticed here is how the repetition of shape (large boat and little boat) adds appeal to a composition. Always look for chances to repeat or echo the main theme either in shape or line.

Many times, the elements of a picture can be arranged to remind us of letters or symbols or geometric shapes. For some strange reason these produce pleasing results. Some of the more common are the triangle, circle, X, L, S, C, etc. These symbols can be made up of almost anything in our picture such as trees, people, roads, horizon, cloud formations, buildings, and so forth or even combinations of several of them. Curves are especially interesting in a picture and no matter what forms them, they act as roads for our eyes to travel around the picture area as we study it. For this reason lines and curves should not run out of the picture area because our eyes follow them right out of the picture and that isn't what we want.

Many times interest can be confined to the picture area by darkening the corners. Usually this is accomplished by keeping the corners in shadow when we take the picture. The last of the points to be considered in this discussion of composition is not necessarily one of arrangement but rather it represents the removing of distracting elements. Bright spots which draw attention away from the main subject are bad and especially near the edges of the picture area because there they offer an escape route which we want to avoid.

Technical excellence

Technical excellence as the name implies means good workmanship, and it is concerned with such things as focus, exposure, lighting, color harmony, cropping, spotting, and binding. Probably the most important of these is exposure and certainly more pictures are ruined through bad exposure than for any other reason. As stated before, many people make three exposures to guard against this chance for error.

In regard to lighting, it is interesting to note that when color films first came on the market, instructions almost always called for flat, balanced lighting. In fact some people still think you must have the sun at your back to take a picture, but photographers all over the world have proved that far superior pictures of some subjects are obtained with side-lighting or even back-lighting. Actually the mood of the picture sets the pattern for lighting and no set rules should be adhered to. The photographer like the painter soon acquires an "eye" for light and he puts it to work for him.

The ability to choose colors that harmonize, like composition, is not a natural talent but one that is acquired. Mother

Nature is an expert in this field and much can be learned from just looking around. When we shoot pictures indoors and are required to build our own color schemes however we do not have her helping hand and that's when a Color-Wheel comes in mighty handy. Actually this is just a wheel split into segments (like a pie) where the opposite colored slices are complimentary. All complimentary combinations are pleasing and also closely associated colors on the wheel are pleasing. This not only offers a choice for colors but also a guide in choosing them.

Many times a picture can be improved by cropping. In slide work we do not crop or cut off the unwanted portion but merely mask it off so it doesn't show when being projected. Usually this is done to improve composition.

And now just a word about binding—Some people do not bother to bind their slides between glass and as a consequence they become scratched and soiled by handling. It seems rather silly to waste our time and money making good pictures only to have them ruined when just a minute or two would protect them forever.

The formula in action

This is more or less a summary of what has gone before and is made up of a series of questions which I find useful in grading or scoring a slide.

IMPACT

1. When I squint my eyes does the main pattern or mass of the picture stand out from the background?
2. Has it strong—medium—or weak impact?

INTEREST

1. Why was this picture taken?
2. What is it supposed to say?
3. Does it tell this story clearly and simply?
4. Will it interest all people?
5. Is there anything novel, different, or exciting about it by way of viewpoint or interpretation?

COMPOSITION

1. Does it have one main center of interest?
2. Is it placed in a strong position?
3. Is the arrangement simple or confused? Was too much included?
4. How is the background?
5. Anything distracting like bright spots which should be toned down?
6. Do the main lines or curves of the picture lead to the main subject or do they lead away from it and out of the picture? How about the horizon line?
7. Does it have any of those extra appealing qualities like repetition of shape or line, or does it remind me of any geometric shapes or symbols?

TECHNICAL

EXCELLENCE

1. How is the focus?
2. Exposure?
3. Lighting?
4. Is the effect real or does it seem faked?
5. Could it be improved by cropping?
6. Could it be improved by spotting or dyeing?

IS IT A GOOD PICTURE?

Ed. Note: This is the first of a series of constructive articles on the variations on the theme of composition. Our files are full of articles telling what is wrong with the judges, but everybody knows that. This article tells what might be wrong with your pictures, exhibition-wise, although Mr. Arneson writes about slides. Slide or print, composition doesn't change. Watch for more articles on this theme. There is meat in every one of them.

Flower Shots That Are Different!

By Paul J. Wolf, APSA



Heart of an Amaryllis

Paul J. Wolf, APSA

Made with 135mm Skopar at double extension.

If you're like everyone else who is interested in photography, you have probably taken pictures of flowers. But whether they were done in the park, at the Botanical Garden, perhaps in your own, or a friend's garden, or even fresh from the florists, the chances are that they were just record shots, and that you were somewhat disappointed in your results. It may well be that you have never known the thrill of getting something unusual, something different and uniquely your own!

That's the first step.

The second step that many photographers go through is that of the flower portrait, carefully composed, technically competent. Made with an artificial background and careful placement of lights to separate the flower subject from any unwanted material in the background area, these can be very attractive. But even these are getting to be somewhat of a commonplace as shutterbugs find out that they are not hard to do, and, as with the water lily shots, are getting into the "dime a dozen" class.

The third step in the series, however, is not yet such a commonplace. If the story just told describes you, perhaps you would be interested in making "flower abstracts," using just a part of the flower, a bit of a perfect blossom, to achieve a picture that is colorful, interesting, eye-catching and unusual. And best of all, they are not too hard to do. Once you understand the principles involved, you'll find it easy and wonder why you've overlooked such obvious subject matter for so long.

All it takes, really, is the ability, either with front lenses

A Color Division Feature



Dianthus

Paul J. Wolf, APSA

One of the numberless patterns to be found in the common "Pink". This slide has been accepted in international competition.

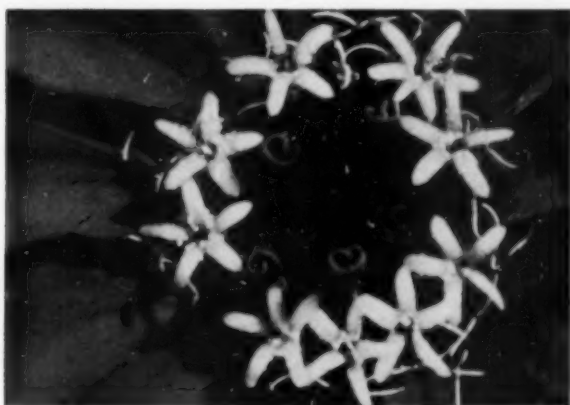
or double extension, to get close to your subject. By close, I mean from four to six inches, sometimes even closer. For that is what it takes. Working for life-size or larger images, you will find that the three big problems, which must be licked in order to achieve success, are focussing, depth of field, and exposure. These problems, through, can be licked if you go at it right.

First, this is an activity for indoors. Your exposures will, of necessity, be quite long, and the varying light and ever-present breezes out of doors will make it very difficult, if not impossible, to secure worth-while results. So, take your flower subject indoors. Use a narrow-necked container to hold the blossom. Almost anything will do, from a coke bottle to a Florence flask, and fill the container with cool water. The cool water will help keep the flower in good condition while it is under the hot lights.

The best results are achieved with simple lighting setups. A #1 or #2 Photoflood, a small spot, or even your projector, are adequate sources, and will be, basically, all you need. A reflector of some sort will be a big help. This can be a piece of white cardboard, or even a white handkerchief. And, of course, a tripod to hold the camera steady, a cable release so that you won't jar the camera when you trip the shutter, and a lens hood to shield the lens from stray light, are essential, as well. A good light meter is equally a must. After thousands of color slides, I still meter every shot.

Start by placing your basic light, of whatever kind you may be using, a foot or two to the right of the camera, and two to three feet higher than the subject. That is a good way to start, and will give basically satisfactory results. After you have made a few pictures with this sort of lighting setup, you will want to experiment a bit, no doubt. Try back-lighting, especially on translucent flowers. These can be very dramatic, but remember to use a second light in front, or at least a reflector, to open up the shadows. Another trick to open up shadows is to bounce the light from a #2 Photoflood or other fairly powerful source off a white ceiling. This gives a very nice, soft illumination to the entire scene, very suitable for delicate flower subjects. Be careful to meter your subject carefully, and be sure that the shadow of your hand and of the meter doesn't interfere with your getting an accurate reading.

Almost any camera can be used, but you've got to know just what area your lens covers, and you are taking, so that you can compose within it. You also must be able to focus accurately. If you have a single-lens reflex camera, or one with a ground glass, you are in clover as far as this sort of work is concerned. But if not, don't despair, for a Focal Frame Finder will permit you to do equally good work. It is just a bit more trouble, but once you get going, you'll find it is not too hard. For information on focal frame finders, you can write Eastman Kodak Co. Sales Service Department, 343 State Street, Rochester 4, New York, for their free leaflet on Flower Closeups. Lots of good dope in it!!



Zinnia Coronet

Paul J. Wolf, APSA

Another International slide, typical of the many interesting patterns to be found in flowers.



Tuberous Begonia

Paul J. Wolf, APSA

This, too, has a record of success in the Internationals.

You will find that your focus and the depth of field work together, and working as you are, at a one to one ratio, or sometimes even at higher ratios, there is mighty little depth of field. You will need all you can squeeze out, and that means working at the smallest possible apertures. Even so, it may well be necessary to compromise a bit, and to decide where it is best to put the plane of sharpest focus. Experience will guide you on that. After a while, you'll learn just what your own camera will do, and how to manage things to the best advantage.

As far as the actual exposures are concerned, any good meter will do. Use it with care, and be guided by it. But always remember, since you are working at more than normal extension, if you are using extension tubes, a bellows focusing device, or a bellows camera with an adapter back, that you must allow for the added exposure time required. There are formulas that can be used to compute the needed time, some of the bellows extension devices have the exposure components right on the base, or you can use a Kodak Effective Aperture Koda-guide, which costs about 15 cents, and which, to my way of thinking, is worth its weight in gold!

Once you get your feet wet in this sort of photography, you will find it absorbingly interesting. It permits you to continue activity even in the dead of winter, or during the stormy season when no outside activity is possible. And best of all, if you are interested in "stoppers," things that will cause your friends and your family to stop, look, and ask questions, this is one way to get them. Camera club judges are receptive, too, I've found. And as a matter of fact, a number of my own "flower abstracts" have achieved success in the International Color Slide Exhibits as well. Good luck to you!

Hold Steady!

By J. C. Thompson

Some time ago, an interesting letter appeared, addressed to the editor of a photo magazine. The writer told of taking some shots at a speed of 1 sec. without a tripod and said, "I was surprised by the favorable results." His surprise was natural. The rule-books all say that you should shoot at a speed of less than 1/25, 1/50, or 1/100, (depending on whose book you read) if you expect sharp results.

It is perfectly true that you will get sharper negatives more often if you make it a rule to shoot at 1/100 sec. whenever possible and to use a tripod for all slower speeds. It is better however, to break this rule than to pass up chances where the shot must be made at a slower speed and without a tripod.

In spite of the rule-books, it is usually possible to take perfectly steady, offhand shots as slow as 1/5 sec. Successful shots at speeds of 1/2 sec. or 1 sec. are by no means impossible.

There are many shots that must be taken without a tripod. Several tripod substitutes are on the market—a strap around the neck supporting a short rod that screws into the tripod-socket, or a chain that screws into the socket and is used by stepping on the free end. There is even a gun-stock gadget, apparently designed in the expectation that the camera will kick like an elephant-gun! But it may often be necessary to take a picture when none of these is available. Then the problem is how to take steady pictures with only the support that Nature has given to every camera fan. Before leaving these gadgets, though, note that all of them are intended to give some solid resistance. A steady push or pull against this resistance makes it easier to hold the camera still. Take good note of this; it is the principle behind all steady shooting.

Holding a camera steady is, in many ways, like holding a gun, and several lessons may be taken from the marksman. The first is: Squeeze the trigger! Translated into photographic terms this means: press the shutter-release smoothly and evenly. This point cannot be stressed too strongly. Even if the camera is on a solid tripod, a heavy finger on the shutter can cause a blurred negative.

Secondly, find some support for the camera whenever possible. Hold it against a tree or door-jamb, or rest your elbows on a fence, table, or any other solid object. If you can't do this, stand solidly, with your feet planted firmly, and far enough apart to give a steady base. If you can lean back against a wall or some other support, that will also help.

A final tip from the marksman—hold your breath at the moment you shoot. Many shots are spoiled by forgetting this small point.

There is one chief difference between the rifleman and the photographer. Since the shape of the "weapon" is different, the marksman's grip is of little use to the cameraman. The primary requirement of a steady grip is that, just as the rifle is pressed against the shoulder, the camera must be pressed against some solid support, and in offhand shooting, this must be some part of the body.

For steady shots with a reflex camera, or any camera held at waist level, hold it firmly in both hands, with your forearms pressed close against your sides. With a large camera, the back of the box may also be pressed against your body. (see Fig. 1) With this grip, holding your breath is particularly important.

A Leica, or similar camera, should be held with one hand grasping each end

firmly and the camera pressed back against the face. Even firmer shots are possible by sighting with the left eye and using the nose and cheekbone as part of the support. In the vertical position, the forehead also forms part of the support along with the nose and cheek. (see Fig. 2) For extra-long exposures, the camera can be held upside down and braced against the forehead. The shutter must then be tripped with the thumb. Whenever possible, keep the elbows pressed firmly against the sides. Try all of these ways, and see which you like best. Whichever feels most natural and solid will probably give the best results.

When using a small, folding camera with eye-level finder, make a fist of your left hand, and set the bed of the camera on it. Grip the back of the camera with your left thumb, and hook one or two fingers over the front of the bed. Hold your left arm close to your body, and press the camera firmly down against your left fist with your right hand. (see Fig. 3) Again, it is often better to sight with the left eye. The horizontal position with this type of camera is the same as for the Leica. The upside-down grip is much easier with the shutter-release in the position used on most of these cameras.

A press-type camera should be held with the left hand through the strap and gripping the body firmly. The right hand grasps the side of the bed, which rests firmly on the flat of the palm. The right forefinger reaches up to the shutter-release. (see Fig. 4) The body release on most press cameras is a convenience when shooting at high speeds, but it is usually too rough for use with slow exposures. Keep the elbows firmly against the sides. With the shutter-release on the flashgun, the right hand will, of course, grip the battery-case.

The usefulness of all these suggestions is limited to some extent, by the individual photographer. One man may be able to use 1/2 sec. whenever he wants, where another may have difficulty with 1/10. But the methods described above will enable any photographer to make steady shots at speeds much slower than would be possible without them.



Fig. 1. Keep arms pressed close to sides, especially at point indicated by arrow.



Fig. 2. Camera pressed close to face, note arrow, brow, nose and cheekbone provide firm support.



Fig. 3. On vertical shots have elbow indicated by arrow pressed close to side.



Fig. 4. Both eyes open (note arrow); other arrow points to palm supporting bed, wrist bent way back.

How to put

Light on the Subject

LIGHT, of course, is the first essential of photography. And the second essential is to put the light where you want it, for the result you want.

Outdoors, even the sun isn't always where you want it. So, the wise photographer is always ready with reflectors and fill-in flash.

Indoors, the light is all yours to command. The only questions are "how?" and "with what?"

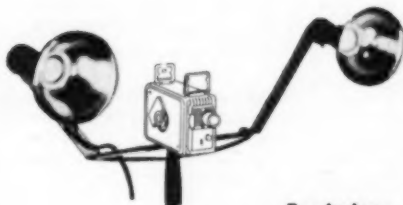
There's More Than One Way

The professional man uses complex lighting equipment—spots, baby spots, high-powered electronic flash, with wires and cables running all over the studio. That's one way to do it. However, you can

do a good job at a lot less cost by using modern photoflood lamps, with their built-in reflectors, or with photoflash lamps.

Photoflash lighting can solve nearly all your lighting problems simply, inexpensively, and compactly. It's easily portable; it can be used wherever you go, indoors or out. It supplies plenty of light, rivaling the sun itself. Through the use of extension flash units, it makes possible duplication of almost any lighting that can be achieved with incandescent lamps.

To help you choose the lighting equipment that best meets your particular needs, the features of the various Kodak lighting units are given on this page. Your Kodak dealer will help you make your choice.



**For Indoor
Movies and Still Shots**

Obviously, you can't use flash with a movie camera, so when you want to take indoor movies, you'll want a Kodak Photo Light Bar. It attaches to the tripod socket of your camera and holds two photoflood lamps. Wherever you aim your camera you have ample light (within reasonable range, of course) for movies, on black-and-white or Kodachrome film. It's also handy when you're making *still* color pictures of children at play, or where a whole sequence of pictures is needed to get the one you want. You'll have plenty of light to focus by, too. The price is \$8.75, less lamps.

For Thrift and Portability



Indoors, outdoors, anywhere... a Kodak Standard Flashholder offers you real lighting portability and performance at a thrifty price. For simple on-camera work with one lamp, it's tops, and will work with most any internally synchronized camera. Designed for use with standard "C" cells, it will handle Kodak Flashholder Extension Units when each unit also contains its own battery power. The addition of a Kodak

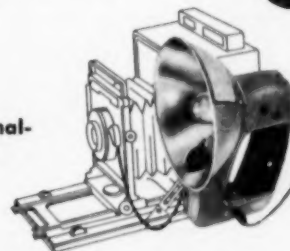
B-C Flashpack (\$2.95) adapts it to powerful B-C operation and eliminates the need for batteries in each extension unit. It's shaped to fit the hand; has a bracket that puts the flashholder where you want it without marring the camera, and holds firmly; has a non-kinking cord, and construction that really makes it work. In addition, it has the revolutionary new Kodak Lumaclad reflector, made of non-denting plastic. This reflector has a mirror finish which projects the maximum amount of light into the picture area without a hot spot. The price, with a Kodak 2-Way Flashguard, is \$8.25.

For B-C Power Dependability



The Kodak B-C Flashholder has full B-C power built into it, sufficient to handle the basic lamp and two extensions—and it costs only \$10.40. With the use of extensions you can light a wider area or give your pictures the brilliant modeling you want, in black-and-white or color. The Flashholder itself has all the features of the Kodak Standard Flashholder, including the brilliant mirror-surface Lumaclad reflector. One, two, or three lamps... they all fire with accurate synchronization. B-C maintains reliable timing, even when the battery is weakened considerably through age or use, and even in cold weather. Kodak Flashholder Extension Units, Model 1, with 20-foot cord and a cushioned, adjustable clamp, are \$11.00 each.

Professional- Type B-C Flash



If you are a professional or are after professional results, and use flash a good share of the time, the unit for you is the Kodak Ektalux Flashholder. Here is complete professional versatility in flash equipment. Accepts either one or two 22½-volt batteries; with two, you can fire 7 lamps with the farthest at least 120 feet from your camera. Works directly with flash shutters; synchronizes solenoids by means of an Ektalux Synchro-Switch. Big separate condensers for flash and solenoid give maximum efficiency. Takes both screw-base and midjet lamps. It has the professional look, and professional ruggedness, too. The body is a light-weight magnesium die casting, with easy-to-hold saw-grip handle. The Ektalux Flashholder is priced at \$29.75 to \$33.85, depending on whether you require a standard, press, or Polaroid bracket. Extension units, each with a 20-foot cord, are \$12.40.

Convert to B-C Only \$2.95 and a long-lasting 22½-volt flash battery will convert a Kodak Standard Flashholder, or any flashholder that accepts two "C" cells end to end, to powerful, dependable B-C operation with the Kodak B-C Flashpack.

Prices include Federal Tax where applicable and are subject to change without notice. Lamps and batteries not included.

The Kodak BULLETIN

How to bring your

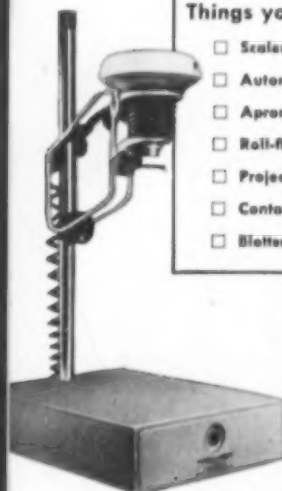
darkroom up to date

Things you'll have to have

- ☐ Enlarger
- ☐ Easel
- ☐ Trays
- ☐ Safelight
- ☐ Timer
- ☐ Thermometer

Things you'll want to have

- ☐ Scales
- ☐ Automatic tray siphon
- ☐ Apron
- ☐ Roll-film tank
- ☐ Projection print scale
- ☐ Contact printer
- ☐ Blotter roll



Kodak Fluorolite Enlarger offers unique advantages from the planning as well as operating standpoint. The Fluorolite's base offers a big, space-saving, light-tight storage compartment for paper. For planning your shelf layout, it measures 17 x

21½ x 5 inches. Plan, too, for head room above the shelf of 45 inches for maximum enlargements. By swinging the head to project on the floor, you can get enlargements up to 35X with a 2-inch lens. In addition to the integrating sphere lamphouse with its Circline fluorescent lamp, the Fluorolite has many other features, including: two-hand control for simultaneous elevation and focusing, rotating glassless negative carrier for centering pictures on the easel, and extra-rugged construction for maximum rigidity. Accessories adapt it to use as a view or specialized copying or close-up camera. Price, \$99.50 without lens.

Kodak Hobbyist Enlarger has same modern illuminating system as the Fluorolite. Knocks down with removal of 4 wing nuts to only 36 x 13 x 7 inches, making it ideal for the kitchen darkroom.

Positive, smooth controls lock in place. Inclined column keeps negative centered on baseboard. Provides 1.4 to 7 times enlargement on the baseboard. Has Kodak Enlarging Ektanon Lens, f/6.3, 89mm., and one rotating glassless negative carrier. Takes negatives to 2¼ x 3¼. Price, \$57.50.

Kodak Masking Easel gives you sharp, clean borders from ¼ to ¾ inches wide. The specially designed back guide and stand arm make paper insertion easy. Masking arms are quickly and easily adjustable, accurately marked. Has felt base to prevent slippage. Takes paper up to 11 x 14 inches. \$9.60.

NOW is darkroom planning time. Now is the time to do that construction—while it's fun, and before you're all tied up with autumn shooting.

Here are some planning tips. First of all, the space needn't be large. The back of a closet will do... or a kitchen shelf. If you want to build a good permanent set-up, you can start with a space as small as 5 x 7 feet. Lightweight construction material will do, as long as it's light-tight... and you provide ample shelf and storage space.

From the equipment standpoint you'll want enough to let you do your best work. You will want to provide, too, for the gradual addition of items as your budget allows. Check over the list at the left. Check off those you do not have, or which need replacement. Then take your list to your Kodak dealer. He will help you in your choice and can give you valuable darkroom planning advice.



Kodak Enamelled Trays come in all popular sizes to take paper from 4 x 6 up to 23 x 28 inches. Chances are, though, that either the 8 x 10, 11 x 14, or 16 x 20 size will cover your needs.

Prices: 8 x 10, \$1.85; 11 x 14, \$3.00; 16 x 20, \$6.50. You'll need three.

Kodak Tank and Tray Thermometer provides the accurate measurement of temperature so essential to almost all processing operations in the darkroom. Made of stainless steel, with large, easy-to-read numerals. A handy clip holds it at the top of tank or tray. Price, \$1.99.



has both minute and split-second hands. Tilting base. Price, \$7.95.

Kodak Timer has a big, easy-to-read face and provides the accurate, split-second timing so essential to good development and exposure. Spring wound, it

Kodak Safelights

The size of your darkroom determines the number of safelights you will need. It's pleasant to have two—one over the sink, and an indirect ceiling safelight for general illumination.

The **Kodak 2-Way Safelight** can be mounted on wall, bench, or overhead in any screw-base socket. Can be rotated in socket for light direction. Comes complete with bulb and one filter. Metal plate on opposite side can be removed for insertion of second filter. Price, \$4.50. **Kodak Utility Safelight Lamp, Model C**, is your best choice for a big ceiling light that provides adequate indirect light, properly filtered for general illumination without harsh, disturbing shadows. Hanging chains are adjustable to ceiling height. Comes complete with chains, cord and switch, and one 10 x 12 safelight filter. Price, \$12.60. Bracket for wall mounting when desired, \$2.50.

You will probably also want...



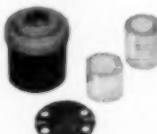
Kodak Chemical Scales provide the accuracy you need if you plan to com-

pound any of your own solutions. Avoid du-pois and metric scales. Plastic protective housing. Price, \$14.50.

Kodak Automatic Tray Siphon, attached to tray, automatically siphons hypo-loaded water from bottom, supplies circulating fresh water at top for thorough print washing. Price, \$4.50.

Kodak Dark-room Apron, a real clothes-saver for the darkroom. Made of strong, waterproof vinyl plastic. Has a handy breast pocket. Drip-cuff prevents dripping on shoes. Price, \$2.25 (medium) and \$3.00 (large).

Kodak Projection Print Scale has steps of graded density so you can make a single test print through it, read the proper exposure time from the best segment. Price, \$1.15.



Kodacraft Roll-Film Tank loads easily. Includes three aprons for use with 620-120, 616-116, and 127 film.

Kodacraft Miniature Roll-Film Tank has two aprons for 828 or 20- or 36-exposure 35mm. film. Each, \$2.53.

Kodacraft Metal Printer, for contact prints from negatives up to 4 x 6 inches. Comes complete with 3 ruby acetate masks with apertures for 9 negative sizes, and 60-watt frosted lamp. \$7.95.

Kodak Photo Blotter Roll, for rapid, warp-free drying of all your non-glossy prints. Holds up to 120 2¼ x 3¼ prints or equivalent. \$2.88.

How to choose

enlarging papers

BEAUTIFUL prints are yours for the making. Just choose the right paper, and handle it the right way.

From a wealth of superb enlarging papers, you can choose paper types that cleverly enhance the mood of any subject... papers of snowy whiteness, pale cream tint, luscious deep-toned old ivory... tempting textures of glistening smooth lustre, velvety mattes and suedes, lightly pebbled "fine-grained" papers, rough-textured tweed and tapestry types, and sparkling silk finishes.

You can choose image tones from warm black to rich brown-black and powerful neutral black or blue-black. And, to meet your operating preferences, you can choose from a broad array of paper speeds and contrast grades.

When you enter your darkroom, you're both craftsman and artist. And skillful choice, from the many fine Kodak enlarging papers, will give your prints the final supreme touch of artistry.

Pick a basic paper

The secret of print quality is this: choose a first-class wide-range paper, such as Kodak Medalist Paper, and master it. Start with one popular surface—for example, cream-white, fine-grained-lustre Medalist G—in several contrast grades. Select one or more good negatives, and carefully make a number of test prints. Time the exposures accurately, and develop for the right time in the right developer at the right temperature. The quality is built into the paper—and good technique brings it out.

Make each print with due care—and you quickly learn how to get top quality from your chosen paper. From there, it's easy to branch out into other surfaces—glossy, high-lustre, silk—to suit the mood of a specific subject.

Pick for personal needs

For utmost salon quality, pick Kodak Opal Paper. The beautiful luminosity of the Opal image, the delicacy of its tones, have made Opal the favorite of all exhibition pa-

pers for the expert. Moderate speed; one contrast grade only; many choices of sheen, tint, and texture. Two related papers: Kodak Ektalure Paper G, with Opal-type quality but twice the speed, and Kodak Illustrators' Special, a lustrous fine-grained surface for fine reproduction prints.

For richness, plus speed, plus flexibility of manipulation and contrast control—pick warm-black Kodak Medalist Paper.

For high production, when you want a number of big prints in a short time, pick rugged, top-speed Kodabromide Paper.

For learning, pick Medalist or Kodabromide. Both of these easy-to-handle papers come in a range of contrast grades, to fit both short-scale and long-scale negatives.

For quick processing, pick Kodak Resisto Rapid N. It's as fast as Kodabromide, and the special water-resistant base permits washing and drying in ten minutes.

Use this guide to surfaces and types

These are the important paper textures and the Kodak paper types in which you find them. Choose to fit your subject in each case.

Glossy. Kodabromide F, Medalist F.

Smooth lustre. Kodabromide N, Opal B, Resisto Rapid N.

Smooth high lustre. Medalist J.

Smooth matte. Opal C.

Fine-grained lustre. This delicately pebbled, moderate-sheen paper is the most popular of all surfaces for exhibition prints and general enlarging. The fine-grained surface subdues negative grain with no serious loss of detail. Kodak Ektalure G; Illustrators' Special E; Kodabromide E, G; Medalist E, G; Opal G, P (old ivory).

Fine-grained high lustre. Opal K.

Fine-grained matte. Opal H.

Rough lustre. Opal L.

Tweed lustre. Mural R; Opal R, S.

Suede matte. Opal V, W.

Silk lustre. Medalist Y, Opal Y.

Tapestry lustre. Opal Z.

The popular paper sizes are: 5 x 7 and 8 x 10 inches, for album prints, enlargement books, and small framed prints for home or gifts; 11 x 14, 14 x 17, and 16 x 20 inches, for exhibition and over-mantel framing. For one-piece murals, 40 inches by any length you desire.

For full details on these and other fine Kodak papers, see the Data Book on Kodak Papers, and your Kodak dealer.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



For finest detail, choose a glossy or smooth lustre paper. Pure white is best for news and "reproduction" prints; cream white is most popular for prints to be viewed directly.



For most enlarging from small negatives, a "fine-grained" surface is preferred—in matte, lustre, or high lustre. Use white for some marine and snow scenes; cream white for most subjects; old ivory for extra warmth, in candlelight scenes, character studies, and the like.



For broad pictorial effects, subdued detail, and to give a feeling of "liveness" to areas that might otherwise seem blank, choose a rough lustre, tweed, or tapestry paper. Cream and ivory tints are preferred here. Most papers can also be image-toned for more warmth or coolness.

Prices are subject to change without notice.

Kodak
TRADE-MARK



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



A. LYNN PACHALL, Associate Editor

At harvest time this summer, I was out with a friend, taking pictures of the mammoth wheat crop. I paused at the edge of a tiny village and was pointing my reflex camera about while I waited for my companion to get his picture of a grain elevator, when a little girl spied us and came running out to see what was going on. She was visibly disappointed when she learned that we were not newspaper reporters, so I tried to interest her in the camera. "See," I said as I held the instrument so that she could see the ground glass, "you can look at the picture before you take it."

It was a new experience for the little miss as could be plainly seen. Her eyes grew big and bright as she peeped down into the hood and saw white, fleecy clouds floating in the brilliant blue of the sky. "Oh isn't that just be-UTE-iful!" she exclaimed.

There was really nothing there to make a picture, but to her it was something marvelous and new.

I wonder if a lot of us would be pictorialists aren't carried away in the same way by color, forgetting that even in a slide, color is only one element, for form, line, and position are also needed to complete a composition.

The view across a prairie stretching on and on into the distance where the lush green of the land merges into the blue gray of the horizon may be very pleasing to the human eye; it may even be inspiring to the mind, but it looks much less impressive on the ground glass, and when made into a monochrome print, the interest rates about as near zero as we ever get.

Yes, it takes more than color and composition to make a prize-winning picture. There must be an idea vividly expressed, and it seems that ingredient is the hardest of all to come by.

Where can we find new ideas? Well, the Pictorial Division is prepared to help a little. Many collections of fine prints are available—not to be copied of course—but to give us new ideas and a fresh outlook.

A good place to start in is with a Camera Club Print Circuit. There is always a new one being formed, and the service charge for a P.D. club is only a dollar. George Munz is the Director and he'll be glad to tell you all about it. Your club needs only three prints to get into a circuit.

If you wish to have a set of fine salon prints for a club meeting you may select one of the American Exhibits. Robert Keith directs the distribution of these, and you will have to write promptly for the sets are in great demand. There is no cost except the transportation charges.

The Portfolio of Portfolios is a collection of pictures that have traveled in International Portfolios. The prints are smaller and several are grouped together on each salon-size card. There is no service charge and the director is James T. Johnson.

Then there are some fine collections called "Salon Instruction Sets" that must not be overlooked. Raymond Cannon would be happy to put your club down for one of these if you will contact him.

The Digest carries a boxed-in-column headed "Pictorial Division." Look there for the addresses of the directors I have named. They have all been to the Los Angeles Convention since I have heard from them, and I am sure they picked up some new ideas there which will help your club.



MISS EVELYN ROBBINS, APSA, Associate Editor

Chirps From The Robbins

It has been my practice in previous years to send in a bit of the news of our big Convention for release for the next Convention issue of the JOURNAL. This year I've found someone who has had an experience that expresses the spirit and loyalty and love found in the Portfolios so much better than anything I could write.

Without further explanation I refer you to the following Comments by a Commentator. If you enjoy a thrill (and who doesn't?) you'll find it here!

Comments By A Commentator

By JOHN R. HOGAN, HON. PSA, FPSA

Some time ago I acted as Emergency Commentator for a Canal Zone Portfolio, and gave their pictures plenty of grief.

On the way to the Convention by way of the Panama Canal Zone several months later I was met by a delegation from the Atlantic Camera Club, which came out in a launch to the anchored ship. I was unfortunately not permitted to leave on account of the Waterman Line and Uncle Sam's objections.

They had learned of my trip through the PSA JOURNAL and found out the name of the ship through U. S. Navy channels, checking on the time of arrival at the Canal. When my name was called I had visions of the F.B.I. digging into my past, and I think some of the other passengers figured me for an absconding bank cashier, but we were all pleasantly surprised to find out it was just a group of PSA Portfolio members taking one of their own to their hearts in the most warm and friendly way, with flowers for my wife and a beautiful colored map of Panama for myself.

It made me proud to be a member of an

organization composed of such wonderful people, and at the same time sad because I have not a greater amount of knowledge and experience with which to serve them.

Folks, the Portfolios are the friendliest groups you can find anywhere, and membership in them often leads to the most unexpected and unforgettable experience. If you haven't discovered them you better get busy!



STANLEY D. SOHL, APSA, Associate Editor

The 1953 National Convention is over and another year of greater activities, for all of us in PSA, is already under way. Plan to look in on some of these new features and don't forget your own International program.

A Job Well Done

Don E. Haasch of Boise, Idaho, has resigned his general secretaryship of the Indian-American Portfolios to concentrate his talents on another PSA project. We want to thank him for his fine and much appreciated work with the Indian Portfolios. In his place we have been fortunate to obtain Carey Carpenter of Dallas, Texas to take over. We know he can continue in the able shoes of Don.

There were no other major changes, so the remaining general secretaries will still be in charge of their specific portfolios. Burton D. Holley, Hon. PSA, APSA, with his English-American Portfolios, Edith M. Royky, APSA with her Australian-New Zealand-American, Edward Palmer, Mexico-American, Ragner Hedenvall, FPSA, Swedish-American, and Rennie Weber with the Canadian-American portfolios are the smoothest working portfolios because of being able to solve custom and shipping problems.

Remember too that you are not required to know the foreign language of the specific country. The translation of the various comments is made by the circle secretary so join any International Portfolio group you wish.



V. E. SHIMAMUKI, Associate Editor

We have promised you a number of new exhibits and we are pleased to announce the recent arrival of the following print shows:

Switzerland: A fine collection of 29 prints by the top pictorialists of this photogenic country. The photographers of Switzerland need no build-up as we have seen reproductions of their prints in our magazines. Now you may see the originals.

Holland: This set is composed of 40 outstanding prints representative of the finest work of this country. Technical quality is superb and subject matter is varied enough to please those of the "modern" school as well as the "pure" pictorialists.

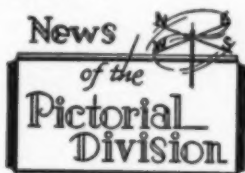
Italy: A new collection of 50 unmounted prints 11x14 in size. The Italian pictorialists favor prints of softer tonal quality and for this reason this exhibit should stir up considerable discussion at your club.

Sweden: A set of 25 prints has been chosen by the National Association for Swedish Photography and is on its way to us, and will be available for circulation in October.

Hong Kong: Two new sets of 50 prints each have been received from Hong Kong. These prints are typical of the excellent work of the Chinese pictorialists, and are always a pleasure to behold.

Dr. Francis Wu: The seeming inexhaustible capacity this one man has to turn out a variety of beautiful pictures is a mystery to us. We have received two new exhibits from Dr. Wu this past summer and they are ready for circulation.

To schedule one or more of the above shows for your club it is only necessary to drop a note to Mr. Orlin Gollnick, 354 South 23rd Street, La Crosse, Wisconsin. List two or three shows in order of preference, and give us three or four alternate dates. That is all there is to it.



EVLYN R. ZEEK, Associate Editor

Congratulations to Mr. H. W. Wagner of Worcester, Mass. who is one of two 5-star exhibitors! To achieve this distinction, he exhibited over 128 different prints 640 times.

Mr. Wagner's photographic story is inspiring to all exhibitors, particularly to beginners, because there is nothing in it which most of us couldn't do. Early in his photographic career he decided to do exhibition work as a further outlet for the pictures he enjoyed making. He started, as most of us do, in the local Camera Club, with sympathetic help from other members. Through the twenty-two years he has been doing exhibition work, he has let nothing interfere with attaining the high goal he set for himself.

A true photographic hobbyist, with a full-time engineering job until his retirement last year, Mr. Wagner takes pictures of winter, Cape Cod, table tops, and still life (in order of his preference) because that is what he likes to do.

Novelty of both subject matter and treatment is a big help in getting pictures hung, he has found, always provided the pictures possess composition and quality. He says, "In my opinion, the most important steps

in producing a picture are: Finding and recognizing or creating a subject of appeal; selecting or controlling the lighting of the subject; control in printing; control of print color, and retouching."

Mr. Wagner insists that he has reached this goal through persistence rather than brilliance. His advice to beginners is to learn quickly to heal the disappointments over salon rejections (which are bound to come) and try again.



WALTER J. BONE, Jr., Associate Editor

For the benefit of those who have recently joined P.S.A., here is a brief resume of the Salon Workshop. The activity is open to all PD members, and several new groups are being formed at this time.

Each group consists of fifteen members, who produce the best picture they can from a single negative, furnished by an outstanding worker in photography, who is called the "Master."

After all members have made their prints from the negative, they are forwarded to the Master. He evaluates them, makes his comments on each one, and selects the first, second and third winners, as well as two honorable mentions. The first place winner receives a Salon print made from the same negative by the Master. The other winners receive Certificates of Merit.

The awarding of Certificates of Merit is new, as previously only the first place winner was rewarded. This will be retroactive and certificates will be sent past winners. The constructive criticism of the Master will help each member in his knowledge of photography.

The Star Exhibitors Group has recently been formed. To be eligible for the Star Circle, members must have had thirty acceptances of six prints in International Salons. This is the same requirement met by One Star Exhibitors. Masters are selected to furnish negatives of outstanding quality. If you meet these requirements and would like to join the Star Exhibitors Group, write to C. "Jerry" Derbes, Director of this activity.

VIEWS AND REVIEWS

BY THE DIGEST EDITOR

In Retrospect

Two days isn't really long enough to spend at a PSA convention—but two days, as an alternative to nothing, is marvelous.

Two days wasn't nearly long enough to meet and get to know all of the grand PSA gang on the west coast plus renewing friendships with those I'd met at other conventions, but it was long enough to know that everyone who attended had a grand, glorious time.

(Continued)

PICTORIAL DIVISION

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CAMERA CLUB JUDGING SERVICE

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INTERNATIONAL CLUB PRINT COMPETITION

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PEN PALS

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PORTFOLIO OF PORTFOLIOS

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SALON PRINT SETS

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SALON WORKSHOP

C. "Jerry" Derbes, Director
128 W. Northside Dr., Jackson, Miss.

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419 South Taylor Ave., Oak Park, Ill.

SALON PRACTICES

Ralph L. Mahon, APSA, Director
260 Forest Avenue, Elmhurst, Illinois

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80 Fearing St., Amherst, Mass.

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Walter E. Parker, APSA, Director
6213 Woodlawn Ave., Chicago 37, Illinois

ORGANIZATION

John R. Hogan, Hon. PSA, FPSA, Director
1528 Walnut Street, Philadelphia 2, Penna.

PURCHASES

Lewis T. Reed, APSA, Director
500 South Main Street, Mt. Prospect, Ill.

For many of the West Coast gang, this was their first exposure to a PSA Convention, and I think the report that one of the members gave me, spoke eloquently for many more. She said, "We didn't quite know what to expect. We figured it would be a little hard to get acquainted. But everyone is so friendly. It's been a marvelous experience for us to learn how much fun a PSA Convention really is."

Yes, the PSA gang is a friendly gang, and we predict that there will be a large west coast group in Chicago next year. For if you attend one PSA convention, you are forever doomed—you are never satisfied until you attend them every year.

—STELLA JENKS, APSA

INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAINY, Associate Editor

The PSA National Convention at Los Angeles was the biggest and best ever held! And the final judgments of the International Club Print Competition helped entertain the record crowd that attended the Convention. Harvey W. Brown, FPSA, Convention Program Chairman, estimated the crowd at over 500 attending the 5th print judging. And the "Print-of-the-Year" judging created a lot of interest.

M. M. Deaderick, APSA, Carpinteria, California, Floyd Evans, APSA, Pasadena, California, and Frank Heller, FPSA, Bartlesville, Oklahoma, judged the prints in the final Competition judging of the 1952-53 season. When the day's session was through and the club scores totaled, the Photographic Guild of Detroit had continued its dominance of Class A to win both the club trophy for the 5th judging and the yearly trophy for the top-scoring club in Class A. The Dyckman CC of New York City becomes the top Class B club of the year.

Individual Winners were as follows:

In Class A

First Place: "Blinky" by Earle W. Brown, Photo Guild of Detroit

Second Place: "Symphonique" by W. C. Radebaugh, Lawson Camera Club, Chicago

Third Place: "So Wise" by Mrs. H. Kuhlman, Oklahoma Camera Club

In Class B

First Place: "Trio" by Frank J. Bovlan, Dyckman Camera Club, New York City

Second Place: "Winter" by Wm. Plumhoff, Dyckman Camera Club, New York City

Third Place: "Oriental Mood" by Geo. Riediger, Hollywood Camera Club

The "Print-of-the-Year" was selected from the first, second, and third award winning prints of both Class A and B from each of the five judgments held during the 1952-53 season. This top print was selected by John Hogan, Hon. PSA, FPSA, Philadelphia; Doris Martha Weber, FPSA, Cleveland; and Fred Archer, Hon. FPSA, FRPS, Los Angeles. The Gold Medal was awarded to Earle Brown for his fine print "Blinky" which had won first place in Class A the day before. First honorable mention was awarded to Lowell Miller (Kodak CC) for "Crystal Pattern," second HM to Charles Buker

(Photo Guild of Detroit) for "Fluorescent Curves," and the third Honorable Mention went to William Plumhoff (Dyckman Camera Club) for "Winter."

At the end of each Competition season, a number of Class B clubs, in recognition of their photographic excellence, are advanced to Class A as prescribed in the Competition rules. The following ten top Class B clubs will be in Class A starting with the October 1953 judging: Dyckman Camera Club (New York City), Hollywood Camera Club (Calif.), Stamford Camera Club (Conn.), Teaneck Camera Club (New Jersey), Palo Alto Camera Club (Calif.), Equitable Life Camera Club (New York City), Tripod Camera Club (Dayton, Ohio), Ft. Steuben Camera Club (Ohio), YMCA Camera Guild (Erie, Pa.), and Oakland Photographic Forum.

Both the final judging and the selection of the Print-of-the-Year at the Convention were handled perfectly by the Lens and Shutter Club of San Bernardino in conjunction with the Wind and Sun Council of Camera Clubs, with Roe Cushman acting as General Chairman of the Judging Committee. Besides these few mentioned, there were many others who worked long and hard to make the judging a success.

And now, I'd like to introduce you to the new Director of the International Club Print Competition: Vernon N. Kisling, 2527 Creighton Avenue, Baltimore 14, Maryland. Vernon started on the photographic road with a 35¢ Univex in 1938. Four years later he joined the Baltimore Camera Club but only briefly before going into Service. Following the war, Vernon rejoined the club and became very active in club affairs, just having completed two years as its President. He also served 3 years as assistant and one year as Director of the Baltimore International Salon.

Here is the final standing of the clubs at the end of the 1952-53 season:

CLASS A	Aug.	Tot.
Photographic Guild of Detroit	104	542
Kodak Camera Club (Rochester)	91	521
Lawson C. C. (Chicago)	100	518
Queen City Pict. (Cincinnati)	90	473
Green Briar C. C. (Chicago)	90	469
Oakland C. C. (Calif.)	84	454
St. Louis C. C. (Missouri)	86	449
Academy of Sci. & Art (Pitts.)	90	440
Tiro de Los Padres (Halycon, Cal.)	93	440
Cosmopolitan C. C. (Portsmouth)	76	428
Photo Pict. of Milwaukee	89	428
Science Museum Photo Club (Kenmore, N.Y.)	80	427
Western Res. Pict. (Cleveland)	83	423
Western Res. Pict. (Cleveland)	83	423
Blackhawk C. C. (Iowa)	81	409
Manhattan C. C. (New York City)	—	408
Bartlesville C. C. (Okla.)	72	397
Oklahoma C. C. (Oklahoma City)	92	395
San Louis Obispo (Calif.)	82	394
Albany C. C. (New York)	91	388
Shorewood C. C. (Milwaukee)	71	376
Orleans C. C. (New Orleans, La.)	78	361
Endicott C. C. (New York)	65	360
Owego C. C. (New York)	85	360
Delta C. C. (New Orleans, La.)	71	358
Fort-Dearborn-Chicago Cam. C.	78	347
Grosse Pointe C. C. (Michigan)	81	343
Jackson Park C. C. (Chicago)	—	231
Niagara Falls C. C. (New York)	72	326
Germantown Photo Soc. (Phila.)	79	314
Berkeley C. C. (Calif.)	86	307
Venango C. C. (Franklin, Pa.)	73	288
Springfield Photo Soc. (Mass.)	—	206
CLASS B		
Dyckman C. C. (New York City)	97	307
Hollywood C. C. (Calif.)	96	492

Award of Merit



NEW ONE STAR EXHIBITORS

Arthur Barsky Montreal, Quebec, Canada
Alton D. Brashear Richmond, Virginia
Herman J. Krohn Omaha, Nebraska
Fred H. Kuehl Rock Island, Illinois
Mrs. Barbara M. Sieger Pearl River, N.Y.



ADVANCED TO TWO STARS

Manual Ampudia, APSA Mexico, D.F., Mexico
Dr. Joseph Denfield East London, South Africa
Richard B. Hunt Greenwich, Connecticut
Mrs. Alice Ingersheimer Brookline, Mass.
Dr. K. L. Kothary Palanpur, India
Elmer Lew Fresno, California
Harold C. Massey Riverside, California
Claude Vivier Roubaix, France
Wilbur H. Wier San Diego, California



ADVANCED TO THREE STARS

Dan Stewart Belmont, California

Stamford C. C. (Conn.)	94	481
Teaneck C. C. (New Jersey)	83	434
Palo Alto C. C. (Calif.)	82	420
Equitable Life C. C. (N.Y.C.)	89	391
Tripod C. C. (Dayton, Ohio)	71	382
Ft. Steuben C. C. (Ohio)	84	371
YMCA Cam. Guild (Erie, Pa.)	68	365
Oakland Photo Forum	75	364
Lens and Shutter C. (Calif.)	64	356
Omaha C. C. (Neb.)	75	356
Prescott C. C. (Arizona)	62	354
Mid-South C. C. (Memphis)	59	352
Jackson Photo Soc. (Miss.)	68	345
Maywood C. C. (New Jersey)	75	340
Spokane C. C. (Washington)	74	340
Bremerton C. C. (Washington)	80	338
Wyandotte C. C. (Kan. City)	68	337
Boise Photo Soc. (Idaho)	68	332
Fine Arts C. C. (Indiana)	71	325
Tucson C. C. (Arizona)	72	325
Flint C. C. (Michigan)	—	321
Saranac Lake C. C. (New York)	60	323
Balco C. C. (Rochester)	64	319
J & L C. C. (Pittsburgh)	70	316
Atlantic C. C. (Canal Zone)	60	314
Clairton C. C. (Pa.)	50	314
Erie Photo Soc. (Pa.)	71	307
Richmond Viewfinders (Calif.)	63	298
Keene C. C. (N. H.)	61	290
Boulder City C. C. (Nevada)	49	288
Philadelphia Lens Guild	52	283
Woodland Cam. Forum (Calif.)	—	283
Euclid C. C. (Cleveland)	46	273
Geneva C. C. (New York)	58	273
Plainfield C. C. (New Jersey)	—	269
Stillwater C. C. (Oklahoma)	60	268
S-C Camera Club (Rochester)	59	266
China Lake Photo. Soc. (Calif.)	66	257
North Iowa C. C. (Mason City)	63	255
Falmouth C. C. (Mass.)	64	252
Valley C. C. (Brit. Columbia)	54	252
Flathead C. C. (Montana)	59	243
Sioux Falls C. C. (S. Dakota)	—	236
Sparta C. C. (Ossining, N.Y.)	—	221
Providence Eng. Soc. C. C. (R.I.)	—	208
Ogden C. C. (Utah)	60	205
Cairo Camera C. (Illinois)	—	186
Southern Ohio C. C. (Cincinnati)	—	173
Camera Art Club (Grand Rapids)	—	171
Catawba C. C. (N. Carolina)	—	170
Yorktowne Photo. Soc. (York, Pa.)	—	156
Independence C. C. (Mo.)	—	147
Y Camera Club (Watertown, N.Y.)	—	135
Great Falls C. C. (Mont.)	—	115
Graphic Workshop of Mich. (Det.)	—	100
La Mesa Camera C. (Calif.)	—	78
Hot Springs C. C. (Ark.)	—	74
Camera Club of Richmond	—	67

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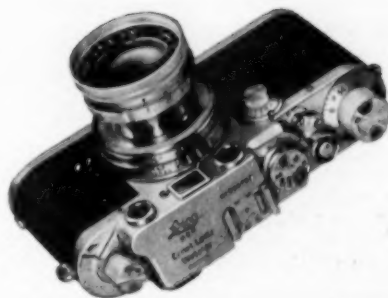
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PSA COLOR DIVISION

MRS. BLANCHE KOLARIK, FPSA
P. O. Box 52, Apache Junction, Ariz.

Attention: Program Chairmen!

Are you looking for a variation from the usual camera club programs? If so, how about a "Let's Have Fun Nite"?

The Chicago Cinema Club has a unique idea for such a night and it was used at their annual "Get-together-nite".

The idea is in the form of a game played with color slides. It is called "Where Am I?"

Slides of well known points of interest around the country are collected by the program chairman. Slides can be borrowed from members, friends, or maybe the local camera store.

At the meeting, the slides are projected on the screen and each member tries to name the point of interest, or to apply the name of the game "Where Am I?".

A little thought and preparation before hand, by the program chairman, will pay dividends the night of the meeting. In order to keep the program moving and dress it up a little advance preparation is necessary.

After the slides (40) are collected they are numbered and mimeographed forms are made up with numbers corresponding to those of the slides. After each number on the form, four possible locations for each slide are listed, with one being correct.

A tape recording is then made with musical background. As each slide is projected the chairman reads the four possible locations from the form and it is recorded on the tape along with the background music. Sufficient time is allowed for each slide so everyone will be able to make a choice.

Quite a bit of humor may be added to the program by the selection of odd locations to go along with the correct ones.

With all this done all that is necessary at the meeting is to pass out the mimeographed forms, project the slides and play back the tape. As each slide is shown and the four possible locations are announced each participant will circle what he believes to be the correct location.

At the end of the game the paper can be collected and scored. Prizes might be awarded the winners.

If you think the program has possibilities why not try it at one of your meetings?

—FRED T. RICHTER

Sam Vogan, APSA

Color Division lost another faithful servant when Sam Vogan, APSA, passed away suddenly—and, ironically—on his way to the PSA Convention.

Sam was a member of the Color Division National Committee for many years, was a member of longstanding of the Toronto Camera Club, and a charter member of the Color Photographic Association of Canada.

He will be greatly missed!

Convention Notes

The "Panel of Experts" on duty much of the time in Color Division Center added greatly to the interest of beginner and advanced color photographer, alike. Big names in Color shared knowledge and experience with anyone seeking it. Warm friendships made through this informal interchange will be one of the lasting pleasures of the Convention. Lloyd Robinson Jr., originator of the C.D. Center idea, deserves kudos.

Robert Goldman gave one of the most important demonstrations on the C.D. program: "Mounting, Cataloging and Filing Slides". Only those who handle exhibitions and competitions realize how few color photographers have mastered these important details. Many an excellent slide has been rejected because of improper mounting. Many a fine slide has been lost because of inadequate cataloging or filing.

Irma Louise Carter's tips on "Editing Slides for Better Story Telling", followed on the heels of Mr. Goldman's fine talk, giving all who attended enough practical ideas to, "Put their Slide House in order."

"Flower Photography With Artificial Light", by the incomparable Al Stewart, APSA, gave Easterners and Westerners alike, something to think about. In photography, "Flowers are a universal language" and how that man, Stewart, can make them talk. The simplicity of equipment used by Mr. Stewart proves that it is the mind behind the camera that makes the picture—but when Man improves on Nature—that is the ultimate.

One hundred fifty winning slides by the twenty top-scoring Ladies in Who's Who in Color for 1952 were shown to an overflow audience. Nine of these gals, Eugenia Buxton, APSA; Irma Louise Carter; Ann Pilger Dewey, Hon.PSA, APSA; Vella Finne, APSA; Edna Goldman; Blanche Kolarik, FPSA; Ruth Nichol; Mrs. Chas. R. Walgreen, FPSA; and Terese Whiteside, were present.

"Creative Photography", Edward Kaminski's thought-provoking subject, was a mental experience. "By neglecting use of our muscles they become weak and flabby", we were told. "With exercise they become strong. Therefore we should exercise our brain when making pictures, think new ideas and plan each detail to complete them. Strive for a new approach to old hackneyed ideas—or get whole new ideas."

"Lighting Contrast" may be best achieved by building our light to give emphasis to our main subject, according to Adrian Ter Louw, FPSA. In his able demonstration he illustrated methods of controlling lighting contrast, emphasizing the fact that the photographer has complete control of his subject if he will but use that control.

Joseph Muench, FPSA, presented the Color Division's piece-de-resistance with his spectacular showing, "Pictures of the West" to a full house Friday evening. These breath-taking pictures by Joseph and his brother Emil were a most convincing rea-

Coming Color Exhibitions

VICTORIA, Nov. 15-22, deadline Oct. 17. Four slides, \$1. Forms: Irvine Dawson, 680 Victoria Ave., Victoria, B. C., Canada.

CHICAGO, Nov. 7-15, deadline Oct. 19. Four slides (up to 3½x4½), \$1. Forms: Erik Sorensen, 3834 Roscoe St., Chicago 18, Ill.

ARIZONA, Nov. 6-15, deadline Oct. 20. Four slides, \$1. Forms: Agnes Holst, 1902 E. Willetta, Phoenix, Ariz.

MISSISSIPPI VALLEY, Oct. 26-Nov. 11, deadline Oct. 24. Four slides, \$1. (Also color prints and nature slides). Forms: E. A. Tucker, 3625 Carter, St. Louis 7, Mo.

QUERETARO, Dec. 19-Jan. 6, deadline Nov. 25. Four slides (up to 2½x), \$1. Forms: Club Fotográfico de Queretaro, 16 de Septiembre No. 34, Queretaro, Mexico.

VALPARAISO, February, deadline Jan. 15. Four slides, \$1. Forms: Club Foto y Cine de Valparaiso, Condell 1349, Casilla 1907, Valparaiso, Chile.

MINNEAPOLIS, Feb. 11-12, deadline Jan. 12. Four slides, \$1. Forms: R. W. Swanson, c/o Cinemart, 4253 Bryant Ave. S., Minneapolis, Minn.

MILWAUKEE, March 5-21, deadline Feb. 15. Four slides, \$1. Forms: Ray Miesse, 1800 N. Farwell, Milwaukee 2, Wis.

NEW YORK, deadline March 19. Details next issue.

son for an early return to the West by those in quest of beauty as only God can make it.

Saturday morning's Color Slide Clinic was conducted by Merle S. Ewell, APSA.

Max Baumberger, APSA; De Witt Bishop; Miss Eugenia Buxton, APSA; Glenn Brookins; Arthur Papke, APSA; Vella L. Finne, APSA; Robert W. Potts and Ludwig Kramer, gave a thorough and constructive analysis of each slide shown.

Karl Baumgaertel, APSA, proved that—Once a Pictorialist always a Pictorialist, whether it be in monochrome or color. The world's most successful exhibition photographer, Mr. Baumgaertel is ever ready to help those who aspire to pictorial heights. Simplicity was his keynote, simplicity in equipment, treatment, and subject matter.

The PSA Traveler

Air Taxi

This last March on vacation in Arizona and New Mexico, a couple of superannuated hikers who wanted to see and take pictures of the Four Corners Country, made a thrilling discovery.

We could hire an air-taxi to take us exactly where we wanted to go. At Farmington, New Mexico, airport we found Mr. Oscar Thomas who said he would do it in a Beechcraft Bonanza for \$25.00 per hour.

In eight hours with him, we photographed in color Ship Rock, Canyon de Chelly, Betatakin and KeetSeel in Arizona. We came down in Kayenta for breakfast, took off over Monument Valley, crossed into Utah to shoot Rainbow Bridge, Mexican Hat, Natural Bridges, Chesler Park, Dead Horse Point, Arches National Monument. Then to Grand Junction, Colorado, for gasoline, and back over the Umcomphaga Plateau, down the Million Dollar Highway and over Mesa Verde.

We wouldn't take a million dollars for our slides. Just think! Rainbow Bridge in a matter of moments and no perspiration!

JEAN WHITTIER

PSA NATURE DIVISION

WILLARD H. FARR, APSA
6024 Dakin St., Chicago 34, Ill.

Don't be Discouraged

This is written for the benefit of those readers of this column who are more nature lovers than photographers, and have been making more or less unsuccessful attempts to record in pictures the beauties of nature that intrigue them. First results are often disappointing. As if the intricacies of "F" stops, shutter speeds and focusing were not enough, one encounters the problems of posing, lighting, background, motion, etc. which seem to be special bugaboos in nature photography. On top of all this, camera club critics are cruel, and still more so, the judges of color or nature exhibitions.

This brings up the question, "Why do you take nature pictures?" Maybe it is just for the personal satisfaction of having made an acceptable record of the scene, object or specimen that interested you. You may get some satisfaction in showing your efforts to your friends. Maybe you have progressed to the point where you timidly submit some of your work to your local camera club. Or possibly, growing still bolder, you are tackling some of the International Color or Nature Exhibitions. In the latter case, it may seem to be uphill all the way, and the competition gets keener as time goes by.

Whatever your motives may be for pursuing the hobby of Nature Photography, I believe that it pays a double dividend. Borrowing the phraseology of the slogan of the Nature Camera Club of Chicago, it helps to "make the naturalist a better photographer, and the photographer a better naturalist." The production of an acceptable picture of a nature subject automatically generates an interest in the story behind it and a desire to know more about it. One successful picture will inspire another, thus resulting in a photographic "chain reaction". Furthermore, as you analyze your failures or mistakes and correct them, the quality of your work gradually improves.

Acceptances in competitions and exhibitions are gratifying and desirable, but are not the only criterion of photographic success. Judges are human, and differ widely in their likes and dislikes. Very rarely does it happen that even a really good picture receives consistently unanimous acceptance. On the other hand, the reaction of your efforts on you yourself may prove to be very worth while. If it stimulates you to make a more intimate acquaintance with trees, wild flowers, buds, insects, animals, etc. it has served a useful purpose and has broadened your horizon.

Medals and ribbons may seem to be few and far between and your name may not get into many catalogs. On the other hand, if you are developing a love of Nature and learning some of her intimate secrets, these will have a deeper and more lasting value than decorations. So, if the above remarks

apply to you, let me repeat the words of my title, Don't Be Discouraged.

WILLARD H. FARR.

N.D. Convention News

All N.D. arrangements were carried out under the capable direction of Charles Norona, the N.D. Chairman for the Convention. The policy throughout all the preliminary conference was one of cooperation with the other divisions, resulting in a very fine program.

The N.D. room, which was used for consultations and as a general meeting place, was artistically decorated and arranged by Janella Evans.

The N.D. B & W exhibit was well displayed, and drew many favorable comments for the excellence of the work. The N.D. Color Slide Exhibition drew a packed hall for all showings and many commented on it as being the best Nature Show yet.

Wednesday was a busy day for N.D., with three interesting and profitable programs. In the forenoon Charles Kinsley lectured on "Filters in Color", and William Fortin showed his fascinating film of "Adventures Under the Sea", taken with the aid of "aqualungs". In the afternoon, Al Stewart disclosed his enviable technique of arranging and photographing flowers with artificial light, including an actual demonstration of his lighting tricks.

Friday was another big N.D. day, starting out with the N.D. breakfast, with Myrtle Walgreen as the hostess. Over 80 N.D. members attended this informal gathering. Every one was introduced, and given an opportunity to tell of their interests or specialty. This was a wonderful chance to get better acquainted with the N.D. bunch. In the early afternoon Willard H. Farr lectured on the topic of "Nature Photography the Year Around" illustrated with a "smorgasbord" of his nature slides. Later in the afternoon came a stereo show of "Wild Flowers of the West", by Mr. and Mrs. Robert Haven.

Saturday forenoon came a real treat, in the form of a sneak preview of Walt Disney's latest nature film, "The Living Desert", at his studio in Burbank.

Saturday afternoon Ruth De Ette Simpson told of "Indians 10,000 Years Old" with interesting highlights from her work in the Southwest Museum.

W. H. FARR

The Chicago Nature Show

Mark on your Exhibition Calendar the Ninth Chicago International Exhibition of Nature Photography. This is sponsored jointly by the Chicago Nature Camera Club and the Chicago Natural History Museum. Closing date is January 15, 1954. Accepted prints and slides will be on exhibit through the month of February, 1954. For entry blanks, write to Louise K. Broman, APSA, 6058 South Troy St., Chicago 29, Ill.

Our New N.D. Secretary

Just in case you have not heard it yet, the new secretary of N.D. is Audrey Gingrich (706 Hazelwood Ave., Detroit 2, Mich.). She is well known from her work with the Detroit Photo Guild.

The PSA Traveler



Here is a PSA Traveler item in reverse!

Looking over an old copy of Harpers, from 1857, I found an article "A Winter In The South" with an illustration of some odd caves. I have tried to locate these by writing around but without luck. According to the article this cave should be somewhere in the vicinity of Abington which is on US11, but it is not the "Natural Tunnels" shown on the road maps. If any PSAer knows where this old cave might be I'd like to know, it sure looks interesting. Tom Firth, Beauvoir Farm, Trappe, Md.

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PSA STEREO DIVISION

L. B. DUNNIGAN, APSA, FSG

519 S. Vermont, Royal Oak, Mich.

Please Read This

It had been planned to fill the stereo space this month with the convention report. But there are some things that rank even PSA conventions. The following is one.

Member Ross A. Burley, Office of the Comptroller of the Army, Accounting and Financial Policy Division, 2A712 The Pentagon, Washington 25, D. C., has been BUYING slides to put on stereo projections for sick and wounded returning prisoners from Korea. Why should he have to buy them, when so many Stereo Division members have slides to spare and would be honored to have a part in helping make life brighter for these boys who gave everything for their country? Burley, one of the most widely traveled civilian executives of the Army, has spent time in 61 countries during the last 10 years and made thousands of 2x2 color slides which he uses for projection and gives to military hospitals, but he says his major interest now is stereo, and "the difference in entertainment quality between 35mm singles and stereo slides is so pronounced that I feel the returning prisoners must have the most deluxe programs I can offer—and that means stereo projection." We think that way, too, don't we? Burley further says:

"I was in Korea and the Orient three years, having recently returned here, and I know what abuse, neglect, filth and torture those boys have gone through. In developing these programs, entirely without compensation and on the contrary in almost complete exhaustion of available resources to say nothing of their taking my entire waking time after office hours, I feel chagrined to think I can do no more for these fellows who have stopped bullets aimed at my home and way of life."

He wishes it understood that no contribution of any kind is being requested from anybody, and has only asked for sources where slides might be purchased at discounts that would be granted under the circumstances. Do YOU think anyone should have to BUY slides for such a necessary and desirable purpose? You have his address; let's swamp him with our answer.

Your Convention Ticket

So you wanted to get to the convention in Los Angeles, but weren't able to make it? Worry not; we'll bring it to you. At the suggestion of L. H. Longwell, APSA, the stereo doings and many of the other sessions were registered on Kodachrome by stereo cameras of A. C. (Bill) Sunde, Howard Hermann, Clair England and others. A folio of these slides will be sent to any Stereo Division member requesting it. Send your name and address to the editor of this page, and do it now so that a schedule may be laid out for the folio. It not only will give you a free trip to the convention via your viewer, you'll get a look-see at many of the SD members you've heard about or corresponded with.

Plenty of Interest

The Stereo Division proved itself a vital part of PSA conventions from here in. The showings of the exhibition slides, of the Hollywood stars' slides, western flower slides by Mr. and Mrs. Robert Haven and Howard Jones, and the Far East slides of Isadore Berger, FPSA, FMPS, all played to packed houses, and the stereo sessions aimed at furthering know-how resulted in great audience participation.

Stereo Convention Chairman Roy Haines is to be congratulated for the fine programs which went off so smoothly. Chicago, world's leading city stereoscopically, will be hard pressed to do better next year.

An indication that stereo has progressed past the snapshot stage for most workers was indicated by the interest in the clinic on mounting, where many audience members gave their own shortcuts and tricks.

It was generally agreed with Bill Rintoul of Stereo Slide Service that washing glass with a detergent is the best means of removing not only dirt but also the oil deposit which often remains unseen from cutting of the glass. The necessity of having inside surfaces absolutely clean before sealing was considered paramount as unseen scum may later cloud and spoil the slide.

Tommy Thomas, trick shot ace, explained the necessity of accurate film separation in mounting, especially of closeups, and Jim Calder let the audience in on a new mount David White has in the works, which will allow easier spacing than any mount so far. This item was the most important new one in sight for the serious worker. The mount will come in the three windows and spacings of projection mounts made now by David White, Emde, Presto Stereo and others, but in addition will allow hand control in spacing of films, so that the subject matter may be moved slightly nearer to the window or farther away, allowing an arm or branch to extend whatever distance into the audience from the screen the slide maker wishes. The mask does not have corners for holding the films, nor recesses into which they fit, but has a flange the entire length, top and bottom. The top of the film is slipped under the top flange and the bottom under the bottom flange, after which the film may be moved sideways before it is fastened by pressing down the flanges.

Joe Simpson of Emde Products indicated his company would provide an accessory mask in circles and smaller squares for easy masking off of unwanted subject matter. These would be single aluminum masks, and would replace the top of the present Emde double mask, which would be removed. Considerable tedious masking with tape, now necessary, would be eliminated.

It was also demonstrated how an extra single mask of the same projection window as used for the slide could be placed over it a little to left or right to mask off an unwanted side of the film while keeping four

rounded corners, instead of having two rounded and two square as results from use of tape on one side. (See "Cropping Color Slides," PSAJ, Jan. 1953, p. 12.)

Want Better Glass?

Slide glass also came in for considerable discussion. There were many requests for such glass with rolled or ground edges, similar to the Leitz 2x2 covers. This would not only make the glass easier to handle and stronger at the edges, but would eliminate most of the tiny glass slivers which cause stereo workers so much trouble when they fall inside a sealed slide and take on the appearance of chunks of coal in viewing and projection.

Some of the accessory manufacturers express doubt that the public would pay the required higher cost, but indicated their willingness to provide such a product if the demand warrants it.

Projections Big Success

The five major slide showings (exhibition slides were projected twice and a number of the rejected slides were shown in a "post mortem"), plus projections of slides necessary for several of the clinics and talks, were screened through the new David White projector, which uses the L form of polarization instead of the present V form. The L form projects through horizontal and vertical polarizers and the axis of the viewing glasses is in the same direction. This is in contrast to the TDC Vivid system of polarizers and glasses with axes at 45 degrees to right and left of vertical. The David White method is designed to reduce film polarization which appears on the screen as ghost images. The result was greater detail and less flare and gave the appearance of more light.

It was generally agreed the 2½ inch lens of the David White projector, shortest available, was at its best in the second showing of the exhibition slides when a smaller format was used, but it was also satisfactory in the big blow-up during the regular showing in the Biltmore ball room, which was packed with members from all divisions.

Harold Lloyd, stereo's No. 1 enthusiast among Hollywood celebrities and exhibition chairman, introduced Edgar Bergen, who put the audience in a fine mood with his skit before the slide showing and kept it that way throughout with his running commentary.

Art Linkletter's commentary on the movie stars' slides, shown at the Embassy auditorium, probably was the highlight of the stereo shows. Art is considered the country's top ad libber by most people on the Coast, and PSA members knew why after hearing him.

Isadore Berger, who now finds enjoyment in stereo to replace the work that was part of being one of the world's leading black and white exhibitors a few years ago, and who never misses a chance to leave his Detroit law office for a trip to some far part of the world, provided his own entertainment during the showing of slides he took while on a recent round-the-world jaunt. His easy story-telling ability makes his slides even more real than stereo shows them, and his background music from records of far eastern folk songs and humorous oriental ditties provided an added touch. The "Wild Flowers of the West" showing

by Mr. and Mrs. Hoven and Howard Jones was a continuation of the wonderful work shown by the Havens in the stereo exhibition, where they had six acceptances, including an honor slide.

It was a grand convention, and those who sign up for the folio of slides taken there will see more than just the stereo sessions. There were more bulbs popping than you could count, for instance, during Peter Gowland's demonstrations of how his pictures make the covers of all photographic magazines on nearly any given month. His models were something to see, in the bathing suits of their own design, and you'll see them in the folio, if the boys didn't forget to advance their film. Also shots of Model Lee Foster as she posed for Hollywood Photographer John Meredith's well conducted clinic on stereo lighting.

High Priced Stuff

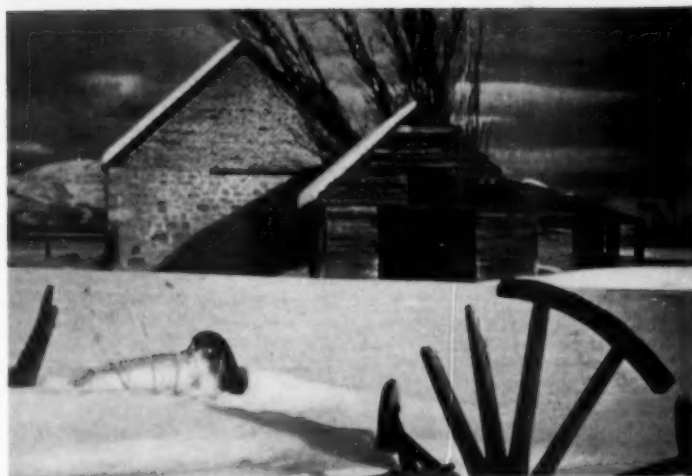
Someone suggested the cost of time and labor spent remounting the exhibition slides would come to a pretty penny, so someone else kept track of the cost of remounting the stars' slides to projection standards. There were 277, and just on a basis of the incomes of those who worked on them the cost would have been \$313 each. That's dollars, son. This figure was the result of 12 hours work by Jim Calder and Russ Dyer, vice president and western representative of David White; Joe Simpson, president of Emde Products; Roy Haines, camera shop owner; Lou Schor, Hollywood writer; Lee Foster, model; Harold Lloyd and his secretary, Roy Brooks. And it doesn't even take into consideration use of Harold's home nor the earning power of the movie stars who made the pictures. Nothing cheap about stereo!

TECHNICAL DIVISION

GEORGE EHRENFRIED, APSA
33 Center St., Brookline, Mass.

The big number one item this month is the news that TD's Chairman, Dr. Eugene Wightman, Hon. PSA, FPSA, has resigned. His resignation was to take effect at the Executive Committee meeting on September 19th, at which meeting, if all went according to plan, Herbert A. Macdonough, APSA, stepped into his place from the vice-chairman's seat. Gene's letter of resignation told us that he was retiring from his position at Kodak next January and could not without the company's help, carry on the extensive correspondence by which he has been guiding the division's affairs during the past year. And it sure has been a lively year, with Gene really going after TD's committee workers hot'n heavy if any of them were slow in getting their jobs done. In case any of you who were at the convention don't know Dr. Wightman, just try and recollect the man who was almost buried under the load of cameras he was carrying around. We hear he brought 175 pounds of photographic gear, and it set him back forty dollars in excess baggage charge just to get it there!

At the convention the attending TD members, somewhat fewer than usual (too many



Abandoned Homestead

Joe Dixon

From the Sixth Hartford International

of us live too far from Los Angeles) got together for the traditional division breakfast on Friday morning, this time at "Jim Clinton's," spectacular restaurant, where the waterfall, flowers made out of neon tubes, and other exotic decorations made it hard to keep your mind on photographic business.

How could we have gotten along without Arthur Neumer, Ralph Atkinson, and Martin ("Buzz") Holland! They seemed to be practically everywhere all the time, arranging program matters and fixing last-minute troubles.

The climax of TD's program came Saturday afternoon, when Al Shelton and Adrian Terlouw packed the house with Al's talk on color and Ade's discussion of resolving power. In one of the clinics previously, Ade came up with a worth-while hint: if your color film shows fog marks and you are trying to track down that light leak, remember that if the film is light-struck from the front the marks will usually be white (or at least, the same color as the fogging light), but if it is light-struck from the back the fog marks will usually be yellow or orange.

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

This month we're going to begin by asking that you bear with us a moment while we make like Sherlock Holmes.

First, we figure that you must have an interest in photography or you wouldn't be reading the Journal; second, we deduce that if you are a Journal reader, it's ten to one you're a member of PSA; third, you're probably a camera club member or you wouldn't be reading this column!

By now you've guessed that we're trying to nail down the fact that you belong to a camera club. You may even be an officer of your club or a member of its executive committee. But even if you're just one of the guys who pays his dues and sits quietly out front, we'd like to ask you a very important

question.

It's this: Does your club belong to PSA? If your answer is "No", then we think that your club ain't doin' right by you and the rest of the members. And it doesn't take a Sherlock Holmes to figure that one!

It works like this: If a club isn't on the PSA rolls, its members lose out in several ways, the most important of which is that they're not getting the benefit of the many club services that only PSA can provide. Then, too, the non-PSA club is not bearing its full responsibilities in the photographic scheme of things. It's falling down on the job of lending its support to furthering the interests of amateur photography in all its phases.

For PSA can offer only such services as it has the means to set up. Or, to put it more bluntly, if the dough is in the treasury in sufficient amounts, services to clubs and individuals can be expanded. The more money available, the more services are possible. It's as simple as that. So you see, if your club is not a PSA member, it affects you directly, because you're missing out on the benefits its dues and the dues of other non-PSA clubs could bring you.

Okay, you say, I'm convinced that my club should be a PSA member, but just what can I do about it?

That's an easy one to answer. Simply appoint yourself a committee of one to sell PSA to your club. Tell the officers about the many advantages of PSA membership. Turn to the PSA Services page in past issues of the Journal and familiarize yourself with the many club services now being offered. Tell them about the re-activated Camera Club Committee which is now working out new plans for services to clubs. Tell them about the new Camera Clubs Bulletin which is sent to all PSA clubs and which contains material of help to club officers in planning programs.

If there are other PSA members in your club, get them to join with you in selling PSA to your club's officers and members. The benefits to be derived will be shared by everyone.

It's elementary, my dear Watson!

Chicago '54, October 5-9

RECORDED LECTURES

WM. G. McCLANAHAN,
922 Ryan St.,
Lake Charles, La.

We think we ought to pause this month long enough to join you Camera Club Officers in taking a long hard look at what is normally one of your greatest problems . . . that of money.

Since we're a member of a small club, we know full well the problems that most clubs have in trying to do as much as possible with a minimum amount of that Chlorophyll paper to work with.

For example, here's ye olde programme chairman scratching his noggin as he tries to figure out how to throw a really special program for the annual "Hypo Widows' Night" whingding. Or perhaps it's the club's annual banquet which is demanding his attention. Or perhaps he wants to invite a

neighboring club to come sit in on a regular meeting, but he needs a special program for that meeting.

That's where we feel the Recorded Lectures Program fills a real need. Because any PSA club can secure the services of an outstanding lecturer for an hour long illustrated talk, and instead of a hefty fee plus travel expenses, the host club will be out only Five Bucks!

Yep, for only five bucks you get a wonderful lecture, complete with approximately 100 slides, delivered to your doorstep. And the lectures are filled with humor and human interest as well as good downright practical info on photography! And all you need is a tape recorder (usually you can borrow one from a school, camera shop, church, or individual without any trouble whatsoever), and a 2x2 slide projector.

The list of shows which are available through the RL program is shown in our box, close by in the same issue. Or if you need a precise and detailed information about any lecture just drop me a line for a free outline of all the shows currently available plus more details on how your club goes about securing one of them.

Well, up to this moment we've fulfilled our aim in discussing money only to the extent that we've told you how you can spend it for an outstanding program in the RL series. Let's take a gander for a moment at ideas which might help you increase your club's treasury through use of the RL program.

Again, let's look at what one of the shows costs your club. Five bucks is the service charge, and your cost for postage and insurance for returning the program will probably be around 50¢. That means you've got \$5.50 invested.

Let's suppose you figure that if you put on a really outstanding program you could get 40 people to one of your meetings. So you schedule the show well in advance, then start plugging it heavily. Let your members know you're bringing in something just a little bit better and different from anything they've had in the past. Invite them to bring all the guests they wish. And charge each person two-bits for the privilege of seeing and hearing this program. You've doubled your dough right fast. If you charge more, or if you increase the size of your audience, then you've made even more. We're only throwing the idea out to you. Pick it up and use it either just to cover the costs of your program, or to make money for the club!

But under any circumstances, make sure you write well in advance for your reservation. Most shows are reserved for the next 60 days already, and we hate to disappoint anyone!

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

No. 8. Let's Take Nature Pictures by Ruth Sage, APSA.

No. 7. Abstracts, by Sewell Peaslee Wright.

No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPSA.

No. 5. New Prints for Old by Barbara Green, FPSA.

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 3. Outdoor Photography by D. Ward Pease, FPSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

SPECIAL Photography of the Nude by P. H. Oelman, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

For all programs except the SPECIAL, new "customers" should write: Wm. G. McClanahan, 922 Ryan St., Lakes Charles, La. Old customers still write their area distributors.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

PHOTO-JOURNALISM DIVISION NEWS

WM. A. PRICE
78 Elbert St., Ramsey, N.J.

As seems to happen one fast year after another, the annual PSA convention is now history. The many people who attended at

The PSA Traveler



Heart's Content in Pennsylvania is one of the few places in the eastern U.S.A. where a virgin forest may be seen, undespoiled either by fires or the hand of man. Over one hundred acres of hemlock and hardwood are growing there undisturbed excepting for the well cleared trails where one's footsteps are silenced by the deep springy leaf mold underfoot. The quiet is so intense that one is inclined to whisper rather than break the intense silence.

This little known spot is located sixteen miles south of Route 6 which one leaves in front of the Carver Hotel approximately in the center of Warren. After crossing the bridge over the Allegheny River and following the improved road for seven miles, one continues south over nine miles of graded dirt road whereupon the Allegheny National Forest signs will inform you that you have reached your destination. You can get a map at the U. S. Forest Service office in Warren.



Better pictures than those reproduced here can be taken on an overcast day but under any conditions photography in dense woods will prove a challenging change of pace for most of us. W. T. DAVIDSON

Los Angeles this year had a mighty big time; those that couldn't get there should plan for next year at Chicago. Personally, I am mighty low. After three months in the West on business and with Los Angeles scheduled for August, I had to return unexpectedly to New York on August first and therefore missed the convention. After all

those plans to meet so many new people for the first time!

By way of explanation, and we don't like excuses either, let me tell you the position that P-J found itself in this year. You all know from experience that P-J programs are presented by professionals who are the best in their line in photo-journalism work. It was no different this year but some of the breaks turned out bad. The Korean truce situation broke over night and some of our top men were called out on assignments which kept them from their programs at the last minute. We tried to fill in the best that we could but all of our programs didn't make the schedule. We are sorry that we couldn't control fate, we thought that we could. Let's think of next year.

It is a year from convention to convention and the whole year is spent in getting the next program together. Already the P-J Division has roughed out plans for Chicago in October of 1954. Your Division and Program chairmen, Dave Eisendrath and Bob Garland respectively, have the wheels turning. They are already making contacts with professional bread-and-butter photo-journalists and several distinctive programs are practically decided upon. There will be more as we go along. Keep in touch with P-J this next year.

Why not do as we are doing and start making your plans now for the next convention in Chicago in October, 1954? Also, if you have any good ideas for P-J, please send them in. We want to do what the membership most desires but it is our guess until you tell us otherwise.

PerSonAlities

By ROBERT J. GOLDMAN
43 Plymouth Rd., Great Neck, L. I., N. Y.

Mel Phegley (Glendale, Cal.), in addition to his arduous task as Convention Chairman, helped make favors for all of the guests at the Honors Banquet—700 tiny hand-made cameras. . . Gene Allebach (Oil City, Pa.), age 16, submitted slides to his first PSA International Color Slide Exhibition—result—four acceptances. . . The Leo Moore's (Culver City, Cal.), who worked so hard on the Committee, have organized a new club—the "No Club"—all members are pledged to say "No" to any new PSA job. . . Caught in the act at the Corriganville Field Trip—Angel de Moya (Havana, Cuba) posing a red-headed model in a Bikini bathing suit, and taking an exposure meter reading for skin tone "on the button". . . Dr. C. J. Marinus (Detroit) parading in his new elasticized pajama trousers of Kodachrome plaid as what the well dressed photographer will wear. . . Ruth Nicol (Butte, Mont.) and Pearl Schulze (Chicago) waiting in the lobby of the Biltmore for Eugenia Buxton (Memphis), whose train was an hour and a half late to go to the Corriganville field trip—Eugenia didn't have to go up to her room to change—she stepped out of the taxi in blue jeans and four cameras slung around her neck. . . Carolyn and Chester Bruhl (San Bernardino, Cal.) handed out

cigars with hands bearing a picture of a baby boy at the Honors Banquet. . . It's rumored that Vern Scheetz (Los Angeles) had one of Peter Gowland's glamorous models imprisoned with him in that 5x5 camera he built for Pete's program.

Fox top ten

Jay T. Fox, APSA has been notified that he has made the Top Ten of the Nippon Amateur Cine Slide Association with his time-lapse film in color "Birth of a Caterpillar".

Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—sculpture or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salon listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

On Exhibition

NEWCASTLE-UPON-TYNE (M,A) Exhibited Sept. 26 to Oct. 17 in Art Gallery. Data: T. H. Morrison, 217 Osborne Rd., Newcastle-upon Tyne 2, Northumberland, England.

MEXICAN (M,T) Exhibited Oct. 10 to Nov. 9. Data: Club Fotografico de Mexico, San Juan de Latran 80, 1 er Piso, Mexico 1, D.F., Mexico.

HOUSTON (M) Exhibited Oct. 11-25 at Museum. Data: Mrs. Newton Ware, Museum of Fine Arts, Houston 5, Texas.

ZAGREB AND BELGRADE (M) Exhibited at Zagreb Oct. 17 to Nov. 17; at Belgrade during Dec. Data: Fotoklub Zagreb, Zagreb 2, P. O. Box 257, Jugoslavia.

GOULBURN (M) Exhibited Oct. 2-11. Data: Salon Secy., Suite 3, Halsbury House, Montgomerie St., Goulburn, New So. Wales, Australia.

CLEVELAND (M,T,S) Exhibited Oct. 12-30 at Higbee Galleries. Data: Mrs. Mary J. Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

EVANSVILLE (M) Exhibited Oct. 4-25 at Museum. Data: Orval R. Gilbert, 828 Taylor Ave., Evansville, Ind.

GHEENT (M) Exhibited Oct. 25 to Nov. 8. Data: Julien Tack, Secy., Nieuland 37, Ghent, Belgium.

CHICAGO (M) Exhibited Oct. 17 to Nov. 15 at Museum of Science and Industry. Data: Miss Mary Abele, 217 Hartwell St., Evanston, Illinois.

SO. RHODESIA (M,C,T) Exhibited Nov. 2-7 at State Lotteries Hall. Data: Mashonaland Photo Society, P.O. Box 2038, Salisbury, So. Rhodesia, So. Africa.

SANTIAGO (M,T) Closes M Oct. 4, T Oct. 15. Exhibited during Nov. Data: Foto Cine Club de Chile, Calle Huerfano 1223, Santiago, Chile.

BATH (M,S,T,L) Closes Oct. 5. Exhibited Oct. 15-31 at Victoria Art Gallery. Data: R. T. James, 30 Pulteney St., Bath, Somerset, England or R. H. Kasbier, 59 Coler Ave., Harkness, N. J.

MISS. VALLEY (M,T,S) Closes Oct. 14. Print fees \$1.00 plus return postage. Exhibited Oct. 22 to Nov. 5 at City Art Museum. Data: E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

HONG KONG (M) Closes Oct. 15. No fee. Exhibited Nov. 30 to Dec. 5 in St. John's Cathedral Hall. Data: Tom Chan, c/o Gainsborough Studio, 301 Gloucester Bldg., Hong Kong, China.

VICTORIA (M,T) Closes Oct. 17. Entry fee \$1.50 for prints. Exhibited Nov. 15-22 at Empress Hotel. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

ARIZONA (M,T) Closes Oct. 20. M fee \$1.50. Exhibited Nov. 6-15 at State Fair. Data: Agnes M. Holst, 1902 E. Willetta St., Phoenix, Arizona.

QUERETARO (M,T) Closes Nov. 25. Exhibited Dec. 19 to Jan. 6 at Museo Regional. Data: Club Fotografico de Queretaro, 16 de Septiembre No. 34, Queretaro, Mexico or Ray Miss, 1800 N. Farwell Ave., Milwaukee 2, Wis.

CUBAN (M,T) Closes Dec. 2. Exhibited Dec. 18 to Jan. 20 at Club. Data: Club Fotografico de Cuba, O'Reilly 366, altos, por Compostela, Havana, Cuba.

SPRINGFIELD (M,T) Closes Dec. 2. Print fee \$2.00. Exhibited Jan. 3-24 at museum. Data: Barbara J. Hall, G. W. V. Smith Art Museum, Springfield 5, Mass.

DES MOINES (M) Closes Dec. 7. Fee \$2.00. Exhibited Jan. 1-31 at club and at Art Center. Data: Vashli E. Lott, Des Moines Y. M. C. A. Movie and Camera Club, Y. M. C. A., Des Moines, Iowa.

CALCUTTA (M,T) Closes Dec. 26. Exhibited Feb. 14-28. Data: B. K. Jucker, 24B Hindustan Park, Calcutta, India.

VALPARAISO (M) Closes Jan. 15. Exhibited during February at Vina del Mare. Data: Club Fotografico y Cinematografico de Valparaiso, Calle Condell 3149, Valparaiso, Chile.

PUERLA (M,T) Closes Feb. 1. Exhibited Feb. 26 to Mar. 23. Data: Club Fotografico de Puebla, av. 2 Oriente No. 1 Altos, Puebla, Mexico or Ray Miss, 1800 N. Farwell Ave., Milwaukee 2, Wis.

MILWAUKEE (M,T,SS) M closes Feb. 8; slides Feb. 15. Print fee \$2.00. Exhibited Mar. 5-21 at Layton Art Gallery. Data: Ray Miss, 1800 N. Farwell Ave., Milwaukee 2, Wis.

TORONTO (M,C) Closes Feb. 12. Exhibited Mar. 16-27 at Simpson's Avon House Galleries. Data: R. A. Pantier, Toronto Camera Club, 2 Gould St., Toronto, Ontario, Canada.

BOSTON (M,T) M closes Feb. 22; T Mar. 1. M exhibited Mar. 14-21; T Mar. 23-30. Data: Miss Lillian Donnelly, 15 Avalon Road, Milton 87, Mass.

Other Salons On Exhibition

LONDON (M) Exhibited Sept. 12 to Oct. 10 at Royal Society of Painters. Data: London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

ROYAL (M,T,SS) Exhibited Sept. 10 to Oct. 17 in London, Nov. in Norwich. Data: The Royal Photographic Society, 16 Princes Gate, London SW7, England.

AMSTERDAM (M,T) Exhibited Oct. 3-18 at Art Gallery of Painters Assn. Data: Secy. Focus Salon, Zolder Stationsweg 33, Bloemendaal, Holland.

AVELLANEDA (M) Exhibited Oct. 15-24 at Club Atletico Independiente. Data: Avda Eva Peron, 470 Avellaneda, Province of Buenos Aires, Argentina.

SWEDISH (M) Exhibited during October. Data: Swedish Master Competition, Stockholm 21, Sweden.

TURIN (M) Exhibited Sept. 30 to Nov. 10. Data: Societa Fotografica Subalpina, Via Bogino 23, Turin, Italy.

SOUTHAMPTON (M) Exhibited Oct. 31 to Nov. 28 at Art Gallery. Data: C. Hosking, 115 Wilton Road, Shirley, Southampton, England.

ZARAGOZA (M) Exhibited during October. Data: Sociedad Fotografica de Zaragoza, Plaza de las 7, Bajos, Zaragoza, Spain.

WINDLEHAM (M,L,T) Exhibited Oct. 3-17. Data: Windlesham Camera Club, Hallgrove, Bagshot, Surrey, England.

ARGENTINA (M) Exhibited Nov. 2-14, at Whitecomb Gallery. Data: Foto Club Argentino, Parana 631, Buenos Aires, Argentina.

PORTO ALEGRE (M,C,T) Exhibited during November. Data: Associacao Rio Grandense Fotografos Profissionais, Caixa Postal 1889, Porto Alegre, Brazil.

Open for Entries

BLUMENAU (M) Exhibited during November. Data: Foto Club Blumenau, Caixa postal 606, Blumenau, Santa Catarina, Brazil.

LUCKNOW (M,C,T) Closes Oct. 15. Exhibited Nov. and Dec. Data: V. P. Amateur Photographic Assn., 63 Yashpur, Allahabad 2, India.

BAHIA BLANCA (M) Closes Oct. 30. No fee. Exhibited in Nov. at club. Data: Foto Club Bahia Blanca, Calle Soler 16, Bahia Blanca, Argentina.

SOUTHEASTERN (M, SS) Closes Nov. 2. Limited to entrants in nine SE states of USA. Entry fee \$2.00 for prints. Exhibited Nov. 15-23. Data: Mrs. Jane A. Heim, 1124 W. Yale Ave., Orlando, Florida.

MADRID (M) Closes Nov. 15. Exhibited during December at Circulo de Bellas Artes. Data: Real Sociedad Fotografica, Calle del Principe 16, Madrid, Spain.

JAPAN (M,T) Closes Nov. 15. Exhibited during January in Galleries of Mitsukoshi and 5 other cities later. Data: Goro Ueno, The Asahi Shimbun Bldg., Yarakuchio, Tokyo, Japan.

NOTE FOR SALON SECRETARIES: Send all salon notices to R. L. Mahon, 260 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed forms; a letter will do. Mr. Mahon will also supply copies of the Pictorial Division's current Minimum Requirements and the newly revised Recommendations to salon committee chairmen upon request.

PICTURE OF THE MONTH FOR JULY, 1953



Timberline Tree

Edith M. Royky

First, Group 3



Far Horizons

A. L. Horvath

First, Group 1



Home is the Sailor

Ray Stoker

First, Group 3

Group	Place	Title	Entrant	Points
1.	1st	Far Horizons	A. L. Horvath	11
	2nd	Death Valley Scene	M. M. Deaderick	9
	3rd	Recess	Caryl R. Firth	7
	H.M.	Shadows of the Mogollon	Bille Hall	6
	H.M.	Chicken Feed	Mildred E. Hatry	6
	H.M.	Smoke Stacks	Wellington Lee	6
	H.M.	The Greatest Show on Earth	Bill Rowland	6
	H.M.	Surf Running	Dan Stewart	6
	H.M.	Helping Sister	Dr. John W. Super	6
	H.M.	The Straw Boss	Dr. John W. Super	6
	H.M.	Water Sprite	Doris M. Weber	6
	H.M.	A Wet Night	E. B. Whitcomb	6
2.	1st	Ceramics in Blue	Walter E. Harvey	11
	2nd	My Shadow and I	Henry Lee	9
	3rd	Old Fisherman	Anders Sten	7
	H.M.	Moon Over Manhattan	Larry Fong	6
	H.M.	Dancer	Eug Keong	6
	H.M.	Harbor Evening	Kay Lawrence	6
3.	1st	Home is the Sailor	Ray Stoker	11
	2nd	Now Hear This	George R. Hoxie	9
	3rd	Fiona	R. Gordon Wilson	7
	H.M.	Bushka	William A. Peak	6
	H.M.	Janice	Edith M. Royky	6
	H.M.	Dolores	Ray Stoker	6
4.	1st	Ann	Henry Lee	11
	2nd	Arm of the Law	Barbara Haasch	9
	3rd	Curiosity	Wilhelmina Hodgkins	7
5.	1st	Timberline Tree	Edith M. Royky	11
	2nd	Eating Time	Wellington Lee	9
	3rd	Miranda Aurantia	C. L. Herold	7
	H.M.	Carp	Larry D. Hanson	6
	H.M.	The Big Eye	O. F. Metz	6
	H.M.	Mouse Nest	H. A. Thornhill	6
6.	1st	Pick and Peck	William A. Peak	11
	2nd	Art For Sale	C. A. Yarrington	9
	3rd	Getting the Word	Ollie Fife	7
	H.M.	Which Route?	Julia Foss	6
	H.M.	Huh! A Stranger!	E. W. Hutchinson	6
	H.M.	Romanticque	Ryno Sörner	6

JUDGES

Pictorial: John P. Mudd, APSA, Philadelphia, Pa.
 Portrait: Dick Essig (Portrait Painter), Philadelphia, Pa.
 Nature: Maurice H. Louis, APSA, New York, N. Y.
 Group 6: Wardlaw M. Hammond, ARPS, Philadelphia, Pa.



Ceramics in Blue
Walter E. Harvey
First, Group 2

CUMULATIVE SCORES THROUGH JULY, 1953

Wellington Lee	62	H. B. Watt	28
Anders Sten	61	Frederic Calvert	27
Edith M. Royky	52	Sewell P. Wright	27
Caryl R. Firth	47	Frank J. Heller	26
Ollie Fife	46	Edna V. Tucker	26
Julia Foss	46	D. H. Wanser	26
E. W. Hutchinson	43	Charles J. Perry	25
Barbara Haasch	38	Henry P. Rado	23
Doris M. Weber	38	R. R. Valentine	23
Alice Igersheimer	37	E. R. Whitcomb	23
Dan F. Leung	37	M. M. Deaderick	23
William A. Peak	34	Eng Keong	22
Henry Lee	33	Elsie Lamminen	22
Kent C. Martin	33	John Regensburg	22
George J. Munz	32	Walter E. Harvey	21
Dr. John W. Super	32	Burt D. Holley	21
H. A. Thornhill	31	W. R. Hutchinson	21
T. S. Hall	29	H. W. Wagner	21
Larry D. Hanson	29	Florence McGee	20
Mildred E. Hatry	29	C. Pennett Moore	19
W. M. Rowland	29	Lee W. Reese	19
Ryno Sörner	28	Harold Sorbye	19



Ann
Henry Lee
First, Group 4

CUMULATIVE PORTFOLIO SCORES

1st Ten	2nd Ten	3rd Ten	4th Ten	Portrait
2...161	3...62	29...45	36...35	1...108
19...158	45...62	13...44	44...33	2...97
25...105	18...58	42...44	16...31	14...94
7...93	9...57	59...42	48...31	16...83
6...88	31...57	41...41	30...29	77...58
34...81	20...53	21...38	52...29	4...53
21...80	54...50	40...38	10...27	8...40
56...80	22...49	27...36	32...27	6...37
49...75	55...49	38...36	65...26	15...30
35...66	57...48	28...35	8...24	10...18
			46...24	

REMARKS

The biggest reward for those taking part in the Picture of the Month is the opportunity to place your pictures in the monthly Books, which, along with the Tape Recorded Commentary prepared by the Recorded Lectures Committee, will bring pleasure to countless Camera Club members everywhere in the United States and Canada, during many years to come. You can start right now to get your prints into these books, there will be about forty selected every month, by different judges in every part of the country. Some judge somewhere will like your pictures.

Then, of course, there are plenty of Trophies and Prizes. Take a look at this!

Commentators Trophy, for Commentator of the winning Portfolio.

Secretary's Trophy, for Secretary of the winning Portfolio.

Firth Trophy, for the highest score in all Groups combined.

Wellington Lee Trophy, for the highest score in Group 1.

Wellington Lee Trophy, for the highest score in Group 2.

A Portrait Trophy, for the highest score in Group 3.

A Portrait Trophy, for the highest score in Group 4.

Wilson Trophy, for the highest score in Group 5.

Woolley Trophy, for the highest score in Group 6.

If one person wins more than one Trophy, only the largest will be awarded, and the others will be awarded to the runners-up.

There are at least seven Prizes of PSA Jewelry, donated by Miss Eugenia Buxton, Edward C. Rozanski, Miss Edith Royky, and others, for the top winners in the Cumulative Scores, and the Virginia Award of a Year's Renewal of dues in PSA. If winners have also won a Trophy, the additional prize will be allocated to additional winners in the cumulative scores.

In addition to this there will be Salon Prints made by famous photographers like Arthur M. Underwood, FPSA, FRPS; Doris Martha Weber, FPSA, ARPS; Frank J. Heller, FRPS, APSA; and others of equal rank, enough to send a print to every member of the leading Portfolio in the First Ten the leader of the Second Ten, and the leader of the Third Ten. There is a catch to this one—if you didn't contribute to the score, you won't get a print!

Well, folks, what are you waiting for?

JOHN R. HOGAN, Chairman.



Pick and Peck
William A. Peak
First, Group 6

Rochester adds medals

The 18th Rochester International Salon will award 15 bronze medals for the best photographs in five sections: pictorial prints, color slides, nature prints, nature slides and stereo slides. Two PSA Color Division medals for color harmony will also be awarded. Salon closes Feb. 11, will be exhibited March 5-28.

Thorek at Chicago Chapter

Dr. Max Thorek, Hon. PSA, FPSA, will be the featured speaker at the Oct. 21 meeting of Chicago Chapter PSA, Toffenetti's Restaurant, 57 W. Randolph. Dr. Thorek's subject: "What makes a photograph into a picture". He will demonstrate with his own prints and will also discuss and judge pictures submitted by members.

Arthur Papke was speaker at the September meeting, his subject: "Judging your color slides". Scheduled for November 18 is Dr. Earl Garside "Around South America" and on December 16 Fred Wiggins, Jr., "New techniques in stereo".

Who's Who Error

The record of Lai Yat-Fung in the Who's Who in Pictorial Photography should have read 36 salons and 75 acceptances and he should have been listed in 22nd place. The error arises out of the several ways names are listed in salon catalogs.

Ever See This Freak?

Poor mortal he, so merrily
A camera acquires, plus—ah, let's see
A meter, filters, gadgets, and a bag
Lenses, guns, gimmicks till pocketbook sags
From oft-repeated photographic jags
And a hunting for pix he goes hell-bent
Till his last dern dollar for film is spent
And his hair is white and his back is bent.

A camera is his crutch in life
A lift from gloomy doldrums rife
Escape from sorrow and from strife.

Poor mortal he, in eager wait
That final grand prize shot to make:
Saint Peter at the Peary Gate!

—Glenn Brookins

Cinema Clinic

Conducted by George W. Cushman

What Is Editing?

By the time the motion picture enthusiast has shot half a dozen rolls he has probably come across the term *editing* more than once and may wonder just what the term means. The dictionary says *edit* means to revise for publication, as in the case of a newspaper or magazine. In motion picture work it would mean to revise for showing to the public.

Now that those warm summer shooting days have passed and the nights are longer, most amateurs begin inviting their friends over to see the films they shot during the past few months.

Of course, you can show films just as you shot them—just as the rolls came back from the processor. However, few of us are expert enough to have a perfect roll. There is always a scene that is too dark, or too light, or one where we moved the camera too much. Perhaps we held the trigger down too long on a waterfall, or the scenes taken from the car window were too jiggly and are therefore hard on the eyes.

Now if you have an enemy up in the next block that you don't like, invite him over to see the jiggly stuff, the light and the dark scenes. He'll really be bored, because no one likes uninteresting stuff on the screen, and this is a sure way of getting even with him.

But your friends and neighbors, unless you desire to alienate them, deserve more consideration. It's a simple matter to get your scissors and snip out those unwanted sections of film.

Is that editing? Indeed it is. That is revising the film before showing it, and this revision should be made law, it seems to me. No one should ever show his films to his friends or his relatives—only his enemies—(and his worst enemies at that) before they have been thus revised.

Now what is included in this revision process? First of all, the elimination of all scenes that don't say or show anything. It's strange how often those scenes that looked so wonderful through the finder seem to lack so much on the screen. Beautiful scenes that are pleasing to the eye should stay.

If you own a camera with a focusing lens, there are usually one or two shots where you guessed wrong, and the image is fuzzy. Out they go! Light fogging—those sections often found at the beginning or end of a reel with light streaks or flashes—are not pleasing to the eye, and should be eliminated.

Every film is different, and it is difficult to tell exactly just what sections should be eliminated. And you'll find it hard to cut any of that precious, expensive film. It always is difficult to edit your own film. But it is a part of motion picture making—the elimination of bad scenes. As one great editor said—edit with your hand, not your heart.

After all the bad scenes have been eliminated you can judge how good you are as a photographer by what's left. If you're honest, and you have half of your original footage left, you've done better than the professionals, for none of them ever use that much in their finished picture.

But then, you say, they don't have to pay for their film in hard earned cash as you do. Right, but the point is, the more you cut out the bad stuff, the better the rest is because it hasn't any bad stuff to pull down the average.

O.K., the bad stuff is out, gone, thrown away. What about the remainder? It is your picture. Shall you merely splice it all together and show it? You could.

But think a minute. Wouldn't it be better to show the scenes in some logical order? For instance your audience will like to see scenes of similar subjects all at once. If you took a trip to the Rockies you no doubt had several scenes of chipmunks throughout your several reels. Are you going to subject your audience to a chipmunk scene every three or four minutes? They're going to get pretty bored of chipmunks if you do.

So, as a suggestion, take all of the chipmunk scenes and place them in one long strip, with the least interesting first and the most interesting last. Now then, how much chipmunk footage do you want to show? You'll find that difficult to answer, so I suggest you leave the sequence of chipmunks until after the film has been put together. Then after you are all through revising your scenes, you will be better able to decide if you have too much chipmunk footage. If you do, cut out the first two or three scenes. (They are the least interesting, remember, because you placed them first in the group.)

Perhaps you have several snowball scenes. It isn't uncommon in this land of summer snow. Put them all together. And during the days you were in the area you probably had lots of picnics and took a few scenes of each one. Your audience will get awfully tired seeing your party eating every few minutes. One such shot is probably enough, or two at the most. And it is hard to group shots of this kind because of the change of clothing and locale which would not permit them to go well together.

Horseback riding, boating, any other activity becomes boring to friends if repeated too often, so, group as many as you can, and then don't repeat.

If you haven't already, you will soon come across the term *continuity*. This means a steady flow of action or story in your films. It is pretty hard to get it in a travelog, yet you can have continuity and "flow" by being careful to keep the action moving in your picture. This is done by not dwelling on any one subject too long. As a general rule, the audience gets tired of any subject in about one minute unless the

action changes in some way. So, keep the scenes and subjects changing by a progressive order of scenes in the film.

As an example, suppose you have a few scenes of Pike's Peak. If they are different views of the mountain itself, a minute will seem awfully long to your audience. But if, after showing two, or at the most, three, scenes of the Peak, you switch to a scene of your car going up the mountainside, or a shot of the road, or a view from the mountain, you maintain interest in the film, yet the subject in general remains the same. In this way the action continues,—and you have continuity.

Now there will be a lot of old timers who will read these words and who will write in to me saying I am entirely wrong in what I have said. They will disagree with my suggestion to place like scenes together. They will say that a film taken on a trip should not be changed in any respect from the manner in which it was taken. To do so breaks it as a record.

To them I say they are entirely right, but they are talking about the finished film as a record only, whereas I am talking about the finished film as a piece of entertainment to show friends. Their record films will be dull and uninteresting by comparison.

It is true that even the most advanced movie makers, including the professionals, take lots of movies of vacations, family outings, baby's first steps, and similar subjects, and never edit them in any way. They are exactly as they are shot. But remember, these films are shown only to the family household and close relatives.

For when you invite friends in to see your latest cinematic achievements, you should have their pleasure in mind and should edit your films and otherwise prepare them in such a manner that your guests will be pleased, entertained, and want to be asked back again to view more of your "epics in motion." That is the goal of all serious movie makers, and it can be achieved with a little careful use of the scissors and judicious rearrangement of the resulting scenes.

This is one of the many new how-to-do-it features you will be finding in the Journal from now on. Mr. Cushman is eminently qualified to conduct this column, with his wide experience in both amateur and professional movies and in writing. He is also the author of the series on movie script writing, the next episode of which will be in the November Journal. Write him about your movie problems, no matter how simple or complex. See below.

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be enclosed if an answer by mail is desired.

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*Yvar	75mm (3")	F:2.8 to F:22	"C"	5 1/4 oz.	94.50 No Tax
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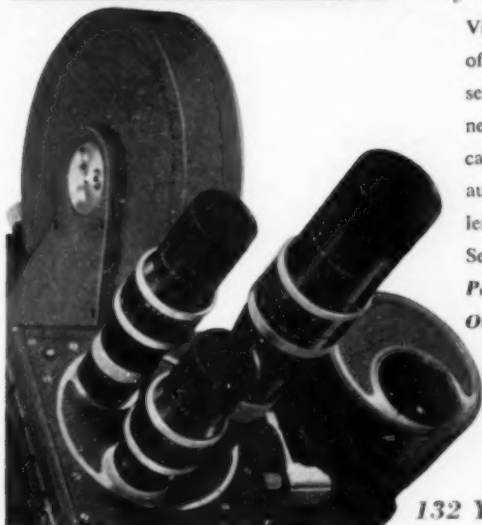
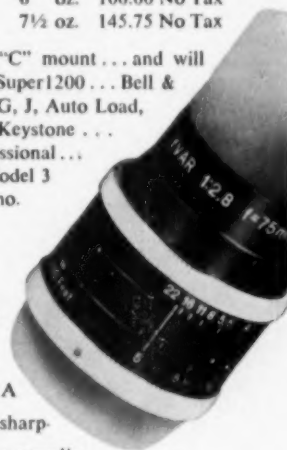
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